

TOM CRUISE & BRAD PITT: VAMPIRES IN LOVE!

Scarlet Street

The Magazine of Mystery and Horror

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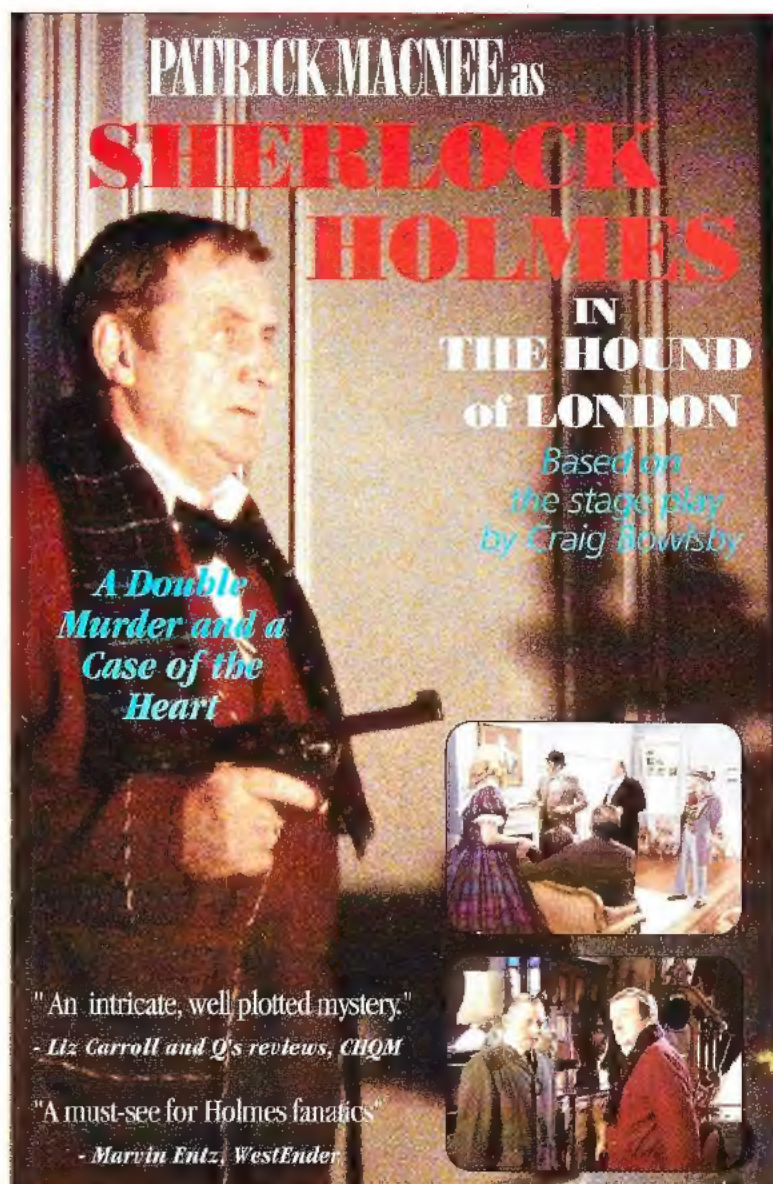
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COVER: INTERVIEW WITH THE VAMPIRE (© 1994 Geffen Pictures)

Scarlet Letters

I want to thank you for sending me a copy of your Summer 1994 publication of *Scarlet Street: The Magazine of Mystery and Horror*. (#15) I especially enjoyed the part about Boy and Bomba (grin). Photos and text were great! One correction: My wife's name is Patty and I have three children, Patrick, Stewart, and Regina. That error was on me for not getting back to you in time.

I was talking to Acquanetta the other evening in Phoenix and told her of your fine article, *HOLLYWOOD AND VINES*. She was delighted to learn of it and would like to have a copy; I said I would ask.

Thanks again. Good luck and wishes always.

Johnny Sheffield
Chula Vista, CA

Boy, Boy, are we glad you liked the articles! We tried sending a copy to Acquanetta when the issue came out, but she'd moved. Now that we know where to mail it, it's on its way.

Got the new SS in the mail and enjoyed it o'plenty, especially the Johnny Sheffield piece. Wished he'd talked more about the Bomba series—very little out there on that one!

Acquanetta was good, too, but again would've liked more on her work with Lon Chaney, Jr. She and the interviewer just blew him off without so much as a Hi-De-Ho.

All in all a meaty issue, natch!
Fred Olen Ray
Hollywood, CA

Thanks for running my Quatermass piece. (SS #15) That Tom Weaver/Michael Brunas/Richard Scrivani interview with Val Guest, which impressed me in MS when I was working on my article, looks terrific in print.

David Stuart Davies' article explained in plain English what had happened to my favorite Sherlock Holmes, Jeremy Brett. I'd love to see him play Holmes again if he wants to, but mainly I hope he gets well.

Amen to Richard Valley's comments about filmmakers messing around too much with classic

characters. I'm trying hard to look forward to the new STAR TREK film, and not succeeding so far. The plotting sounds awfully contrived.

Glad to see the Jessie Lilley/Drew Sullivan article on NAUGHTY TELEVISION. Rev. Wildmon and his followers are like cockroaches—they'll never quit crawling in under the door, so you just have to keep on spraying.

Lelia Loban
Falls Church, VA

To the reader who disparaged the late, great Gale Sondergaard (SS #12), I was present at the interview with the blacklisted actress, conducted by my brother Boze Hadleigh.

Indeed, the topic of communism was broached. Ms. Sondergaard pointed out that membership had never been illegal—clearly it was the actions of HUAC and other blacklists which were illegal.

Finally, when she declared that she was on the side that won, she wasn't



referring to communism, which she described as a form of dictatorship. Your knee-jerk right-wing reader should know that the actress and humanitarian was referring to reactionaries—to those arch-conservatives who would silence and blacklist any who disagree with them.

Linda Fresia
Beverly Hills, CA

The material devoted to Hammer was enjoyable (SS #15), and I eagerly anticipate *FLESH AND BLOOD*. I commend Ted Newsom for attempting to record a chapter of cinema history. Peter Cushing and Christopher Lee are literally the last of the horror giants, and their achievements merit celebration.

I am disturbed by the tentative plans to remake the Hammer classics. Why recycle films that were done right the first time? I hope the reincarnated Hammer will concentrate on fresh projects, such as *THE HISS*.

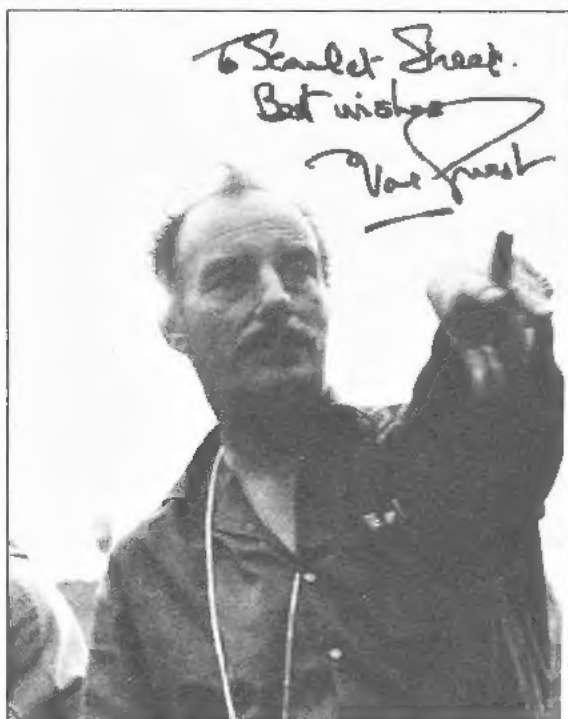
The lengthy Val Guest interview was interesting. The often overlooked Mr. Guest directed thoughtful and intelligent pictures, in sharp contrast to the mindless action films propagated by modern Hollywood. I disagree with Mr. Guest's inference that genre audiences possess below-average attention spans.

COMIC CORNER included an obituary of legendary artist Jack Kirby. Buddy Scalera erroneously listed Spider-Man as one of Kirby's numerous creations. The artist responsible for Spider-Man's genesis was the reclusive Steve Ditko, who also created the occult superhero Dr. Strange.

Timothy M. Walters
Muskogee, OK

Thank heaven there's a magazine out there that gives Cushing and Lee their due! While I am

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Val Guest

Continued on page 8

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Scarlet Street No. 16 covers the latest (Johnny Depp as ED WOOD, Tom Cruise and Brad Pitt in INTERVIEW WITH THE VAMPIRE, Robert De Niro in MARY SHELLEY'S FRANKENSTEIN) and greatest (Darren McGavin as KOLCHAK: THE NIGHT STALKER, SHOCK THEATER, Dwight Frye Remembered). Plus THE X-FILES, Gillian Anderson, David Duchovny, JACK BE NIMBLE, Neil Jordan, Jack Grinnage, Carol Ann Susi, John Fiedler, and Frank Frazetta.

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—*Magazines of the Movies*

It's a really intriguing magazine. I enjoyed every article.

—Jack Larson

Everything about *Scarlet Street* appeals to the perverse lust for lunacy in me. Congratulations on a job well done.

—Rex Reed

Good columns and superior writing mark *Scarlet Street*.

—*Baby Boomer Collectibles*

Scarlet Street is a delight!

—George Baxt

Your standards are beautifully high.

—Yvette Vickers

. . . very pleasantly surprised . . . The layout is great—easy on the eye, with a perfect balance between pictures and text.

—F. Paul Wilson

It's truly a terrific magazine! I don't know how you manage to pack so much in one issue. If you can't find something you like in this publication, you might as well give up.

—Neal Barrett, Jr.

Scarlet Street is an attractive and entertaining magazine . . .

—Ellen Datlow

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No. 7: Vincent Price, John Moulder-Brown, Yvette Vickers, TOMB OF LIGEIA, Joan Hickson, BLUE-REARD, Elizabeth Shepherd, HOUSE OF WAX.



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No. 13: Ida Lupino, Terry Kilburn, Bill Campbell, Jeffrey Combs, Howard Duff, Lovecraft on Film, THE ADVENTURES OF SHERLOCK HOLMES, FIEND WITHOUT A FACE, ED WOOD, Horror Hosts.



No. 14: Barbara Shelley, Ann Blyth, Robert Bloch, Jack Larson, Noel Neil, Edward Hardwicke, John Waters, and Curtis Harrington, VILLAGE OF THE DAMNED, MILDRED PIERCE.



No. 15: Johnny Sheffield, Acquafredda, Michael Ripper, Val Guest, THE SHADOW, TARZAN AND THE LEOPARD WOMAN, Hammer's Quatermass films, Dashiell Hammett in Hollywood, Disney's ALADDIN.

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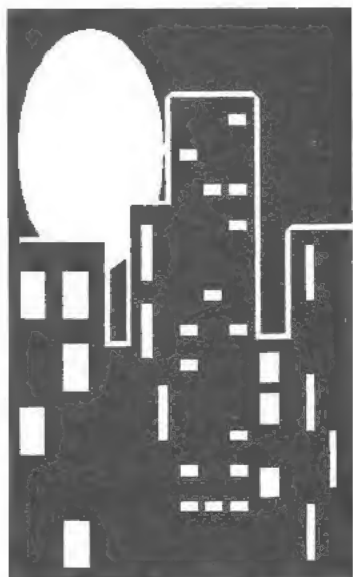
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SCARLET LETTERS

Continued from page 4

second to none in my admiration for the late Mr. Vincent Price, it really galled me that so many publications referred to him as the last of the great horror stars. T'ain't so, as anyone who remembers the facts—that the horror heyday of all three overlapped, and that all three were enormously popular—should have the honesty and good grace to admit.

It's one thing to play favorites, and quite another to deny that there was anyone else in the game!

Andrew Rider, Jr.
Princeton, NJ

Peter Cushing, who died two weeks before this issue went to press, was certainly a major player in the game. For *Scarlet Street's* tribute to one of the true horror greats, turn to page 19.

Thank you for your coverage of *VILLAGE OF THE DAMNED* in the Spring issue. Ever since I saw this British chiller as a kid, it has been my favorite movie. It never ceases to astonish me that the filmmakers were able to accomplish so much with what was, as writer Lelia Loban points out, a minuscule budget. Even today, the film has the ability to

frighten, despite the lack of blood, gore, good special effects, or even Technicolor.

VILLAGE OF THE DAMNED led me to explore the works of John Wyndham, the late English novelist whose book *The Midwich Cuckoos* inspired the *DAMNED* movies. I urge anybody who has enjoyed the films to seek out *Cuckoos* and his other excellent volumes. In each, the theme is basically the same—man's position as the superior life force on Earth is suddenly threatened by a new force, be it alien or originating from here. Wyndham's straightforward storytelling technique was captured brilliantly in *VILLAGE*; it's a pity that his best-known work, *Day of the Triffids*, did not fare better in the film version. It's also regrettable that filmmakers do not attempt to bring other Wyndham classics to the screen instead of milking more out of *Cuckoos*. (*The Chrysalids*, known as *Re-Birth* in the States, is a wonderful sci-fi adventure that would make a terrific movie!)

Your interview with *VILLAGE* actress Barbara Shelley was the perfect complement to Loban's story. Six years ago, I wrote to coscenarist Stirling Silliphant to ask him about

writing the screenplay for *VILLAGE*. In a wonderfully kind letter, he replied that his memory of working on the movie was, sadly, next to nil. Still, may his work, along with director Wolf Rilla's, serve as inspiration to John Carpenter as he sets about to remake the tale.

Brett Bayne
Maplewood, NJ

Just wanted to drop you guys a note and let you know that, for me, Richard Scrivani's *MENACE, ANYONE?* in #13 was worth the price of the whole magazine.

Although I'm too young to remember Zacherley or Vampira, the article did conjure up vivid memories of late nights in my candlelit bedroom, with Chinese takeout, watching Elvira's *MOVIE MACABRE*. (Anyone remember *TOMBS OF THE BLIND DEAD?*)

Then, during my freshman year of college, there was Channel 33's short-lived *LATE NIGHT HORROR SHOW* with its host, Count Norlock.

Although I haven't been exposed to too many horror hosts, I have enjoyed them all nonetheless. I'm glad

Continued on page 10

Frankly Scarlet



Back in 1937, Richard Whiting and Johnny Mercer wrote one of those enduring show biz anthems for the Dick Powell musical HOLLYWOOD HOTEL. Almost 60 years later, it still turns up as underscoring on such shows as ENTERTAINMENT TONIGHT, even though the majority of viewers (and probably John Tesh) don't know the name of the song to which they're lending their lobes.

We know, though, don't we? (And if we don't know from HOLLYWOOD HOTEL, we know from the soundtracks of a whole lotta Looney Tunes.) It's "Hooray for Hollywood"—but lately, methinks, a more suitable Tinseltown ditty might be "Kind of a Drag." Consider:

Robin Williams recently had his biggest box-office success as the rubber-cheeked MRS. DOUBTFIRE.

Johnny Depp is about to be seen as ED WOOD, the cross-dressing director of the astonishing PLAN 9 FROM OUTER SPACE—not to mention the girdle-busting GLEN OR GLENDA.

Wesley Snipes, Patrick Swayze, and John Leguizamo are all dolled up with someplace to go, as three drag queens making a cross-country trip in TO WONG FOO, THANKS FOR EVERYTHING, JULIE NEWMAR.

And that's just what's happening in Hollywood! In the Big Apple,

Broadway's gearing up for a stage version of the 1982 gender-bending film hit, VICTOR/VICTORIA, featuring the final songs written by the great Henry Mancini. Off-Broadway has already played host to the cast of BLOOD ORGY OF THE CARNIVAL QUEENS, who were quick to throw their hats (and their heads) in the ring. (You gotta love a show featuring a go-go boy whose bio reads "Is Debbie Harry in the audience?"—and you gotta love it even more when you look around and Debbie's in the seat in front of you!)

Simple androgyny is fashionable, too. (For those who don't know, androgyny is transvestism without the wardrobe.) Witness Tom Cruise and

Of course, we wouldn't be *Scarlet Street* if we didn't let a certain detective get into the act, too. CROSS-DRESSED TO KILL proves beyond a shadow of a doubt that Sherlock Holmes didn't always wear that dull old cape and deerstalker!

So remember, come Halloween, when you're trying to dig up a truly great costume, that *La La Land* has given drag its temporary seal of approval. Now's the time to see how the other half lives!

This issue is packed with goodies, so my space is severely limited, but I do want to welcome two terrific new writers to the fold, and welcome an old one back. (One usually has to be a guy in an H. P. Lovecraft story to welcome an old one back, but I'll do it anyway.) Robert Alan Crick gets a few laughs out of KOLCHAK: THE NIGHT STALKER. And Vincent Barajas does a little Wood work on one of film's oddest success stories: ED WOOD.

As for the "old one," he's not-so-old Greg Mank, who offers a moving account of the life and career of Dwight Frye. I think it's one of the best pieces *Scarlet Street* has ever run. Hope you think so, too.

You'll be reading lots more of Robert, Vincent, and Greg in future issues—and speaking of future issues (which may affect you in the future), don't fail to drop by in three months for *Scarlet Street's* fourth anniversary spooktacular. You ain't seen nothin' yet!

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John Leguizamo, Wesley Snipes, and Patrick Swayze in TO WONG FOO, THANKS FOR EVERYTHING, JULIE NEWMAR.

Brad Pitt in INTERVIEW WITH THE VAMPIRE, and Alexis Arquette (who drags it up regularly on stage) in the chilling JACK BE NIMBLE.

Richard Valley



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SCARLET LETTERS

Continued from page 8

to know that Count Cool Rider, Dr. Speculo, and Ghoul Dad are keeping alive what I thought was a dead tradition—or rather, keeping a tradition undead. I just wish their shows were playing in Wichita. (Alas, no horror hosts here.)

I'm sure, though, that there are more hosts out there besides these distinguished three. So, how about a one- or two-page horror host profile each issue? It sure would be a lot of fun.

Roman Cheesling
Wichita, KS

I've been so busy this past six months cranking out *Delirious* that I've neglected to tell you how I've enjoyed the last several issues of *Scarlet Street*. Not to play favorites, but for my money yours is the only mag of its kind worth picking up these days; a nice mix of chat and analysis, and the fannish tone doesn't have that stunted quality others tend toward.

In particular, I wanted to note your article in Issue #11 on TEENAGERS FROM OUTER SPACE, and Robert Price's writeup on the "mothers" theme in PSYCHO. (#14) Your commentary on the former was the first

I'd seen to address the film as more than just the trash oddity others saw it as; as such, it was informative as well as intriguing—you told me something about it no one else could have, and that's a rare reading experience these days.

The interview with Robert Bloch (#14) came at the right time, too. My interest in him has been growing, lately, with every anthology film and THRILLER episode I see; what'll I think once I start actually reading some of the stories these pieces were based on? I can't wait to find out.

Forgive me, too, if I seemed more cantankerous in my previous correspondence (on your BLUEBEARD and VELVET VAMPIRE reviews, respectively) than the situations may have warranted. I guess I tend to care more about the artworks and artists covered than their often less vulnerable (and less accomplished) critics, and sometimes state my cases a bit too stridently for politesse. I'm trying to do better, now.

Steve Johnson
Delirious
Cleveland Heights, OH

Many thanks for sending the reprint of *Scarlet Street's* first issue, with Richard Valley's delightful history of the early days—and the

grand photographs. You all have a lot to be proud of.

I was glad to be reminded of Ann Corio—I'm old enough to have seen her perform in burlesque, back when the Block in Baltimore still had burlesque, and when the Old Howard was alive and well in Boston.

Peter E. Blau
Washington, DC

If you've missed *Scarlet Street* #One: The Reprint, with its wraparound history of our magnificent mag, now's the time to order. It's not available in stores.

I really enjoyed the Spring 1994 issue of *Scarlet Street*, especially Noel Neill and Jack Larson's review of LOIS AND CLARK's ALL SHOOK UP episode.

Please print more articles on George Reeves and other cast members of THE ADVENTURES OF SUPERMAN.

Linda Billo
Peoria, IL

Tune in next issue, when *Scarlet Street* interviewees Ann Doran and Dabbs Greer discuss their appearances with the Man of Steel.

I very much enjoyed the article on the Howard Duff SAM SPADE radio show. (SS#13)

DYNAMITE DAN (1924) A rare film from Sunset Pictures, this fiercely grainy print has a pretty large supporting role from Karloff. Karloff is billed and dent tied on screen. He's the heavy in this boxing melodrama. **\$11.95**

THE VEIL (1958) Boris Karloff. OK, you ask, what is *The Veil*? Well, we're not entirely sure. However, based on our research, it was a proposed TV series in 1958. There were as many as 15 produced, but it is questionable whether they were ever syndicated. Karloff introduces each episode and sometimes stars in them. We found a stash of some extremely rare 16mm prints (perhaps one of just two or three sets ever made). Unfortunately the credits were chopped out of most of them before we got them, but we do have one episode that includes the credits. Plot-wise, they are sort of a cross between "Twilight Zone" and "One Step Beyond." TNT occasionally plays features that contain segments of this series, but they are often cut. All four for the mind-blowing price of just \$14.95! Veil episodes include:

1. **The Vestris**. Karloff in small part, guest, Torin Thatcher (This episode contains credits but is of poorer quality)
2. **No Food on the Table**. Karloff stars.
3. **Vision of Crime**. Karloff in small part, Patrick Macnee guests.
4. **Summer Heat**. Karloff in small role.

THE ISLAND MONSTER (1957) An obscure little Italian film. We haven't watched this one yet, but the quality looks pretty good. It is a dubbed version of this rare Karloff movie. **\$11.95**

REVENGE OF FLOOR SWEEPINGS

We're hammering another one of these out, a bit ahead of schedule, but after selling a whopping three copies of the last tape, we need the money that this one will generate (right!) Due to a stroke by our telecine operator (formerly our men's room attendant), we don't yet have a complete list of titles. However, we crossed his picket line and found his uncompleted list. Please buy this so we can afford to give him a raise. (They Tim would like that operation.) Titles include:

- ▼ About 10 min. of 1890s Lumiere footage before Méliès!
- ▼ A 1920 Gaumont newsreel
- ▼ Two or three silent cartoons

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Well, it's happening again! Check it out!

- ▼ **TELEPHONE TIME** (1957) (original network commercial)
 - ▼ **YUKON JAKE** (1924) Ben Turpin
 - ▼ **NO MORE DOUGH** (1927) Billy West
 - ▼ **THOSE AWFUL HATS** (1908) D. W. Griffith
 - ▼ **THE WHISPERING SHADOW** (1933) Chapter 2 Bela Lugosi
 - ▼ **KING OF THE KONGO** (1929) Chapter 2 Boris Karloff
 - ▼ **SNAFUPERMAN** (1943) Pvt. Snafu cartoon
 - ▼ **BOOBY TRAPS** (1944) Pvt. Snafu cartoon
 - ▼ **SPIES** (1943) Pvt. Snafu cartoon
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HOUSE OF DREAMS (1964) plus

DEMENTIA 13 (1963) incredible! Two sixties independent films on one tape! House is a rare film directed by Robert Berry, who also stars. It's an eerie thriller with a twist ending and lots of weird photography. Mastered from 35mm. Also on the tape is *Dementia 13*, one of Francis Ford Coppola's early films. William Campbell of Star Trek fame stars. Watch for a great deal of moody shots and that cheap but effective Corman look. Just for fun, we're sticking in a few old drive-in commercials that we thought you'd enjoy. Only \$19.95

THE PASSION OF JOAN OF ARC (1928) Directed by Carl Dreyer. It's hard to find Dreyer's films (except *Vampyr* and *Day of Wrath*) but they are always worth seeing. Many critics have said that Renée Falconetti's performance is among the finest ever committed to film. Watch for the typical Dreyer touches with lighting and camera work here. From a rare 16mm print \$14.95

KING OF THE KONGO (1929) Walter Miller. We've managed to discover an original print of this ultra-rare Karloff serial. With a few early sound sequences, this was the first ever sound serial, but unfortunately the sound discs have been lost and all prints are therefore silent. The print is a bit worn and dark in places, but is better than the current video copies on the market. Karloff has a good sized supporting role. Ten chapters. **\$24.95**

THE TERROR (1963) Karloff, Dick Miller, and Jack Nicholson star in this strange film, produced in just three days. It shows. If you've seen *The Raven* (1963), you'll recognize the sets. Francis Ford Coppola and Nicholson directed segments of this movie. Today they probably wouldn't admit it. **\$11.95**

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- ▼ **Death in Inner Space**
- ▼ **The Silver Curtain**
- ▼ **Death and the Other Monkey**
- ▼ **Death in the Dressing Room**
- ▼ **The New Invisible Man**
- ▼ **The Invisible Knife**
- ▼ **Strange Incident at Roman Falls**

FLOOR SWEEPINGS MEETS THE WOLFMAN

Contains 10 min. from Karloff's *Without Benefit of Clergy*. Plus lots of other great stuff! **\$9.95**

THE DARK HOUR (1936) Ray Walker, Renee Ware, Hedda Hopper, E.E. Olive. A rare bit of film from Chesterfield studios (and complete with the seldom-seen Chesterfield logo), this is one of the famous "Forgotten Horrors." It's a murder mystery of the '30s ilk, meaning it's loaded with black corridors and red herrings. The cast is unusually strong with two Un-versa regulars (Ware and Olive), and it is directed by Charles Lamont, who directed zillions of films both before and after this one. From a very rare, original 16mm print. The print has some splices near the beginning of each reel, but is fine otherwise. **Just \$14.95**

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One interesting aside to the main Spade series is that, when the classic horror story "House on Cypress Canyon" aired on SUSPENSE, the prologue and epilogue featured Duff as a detective named Sam (obviously Spade), who listens to Hans Conreid's bizarre story. It provided a nice touch and sort of audio wink to the audience.

Bruce Dettman
San Francisco, CA

It was with extreme frustration that I read Mark Dawidziak's article on Howard Duff in your winter issue. Not enough coverage is given to programs from radio's golden age, so it is maddening to find the rare exception to be so poorly researched and documented.

Over the past 10 years, I have been researching the history of this great radio show. I've spoken with nearly everyone associated with the series, right down to the sound man and production secretary. I even interviewed Duff who, it was clear to me, did not know the whole story. There is a fascinating story behind the radio adventures of Sam Spade, but Mr. Dawidziak did not come close to telling it.

How the producers secured the rights to Hammett's character . . .

how Duff was cast . . . how the show was sold to a sponsor . . . how what started out as a traditional hard-boiled detective show became a tongue-in-cheek romp . . . why the show was cancelled . . . why it never made the jump to television . . . all this and more would have made for terrific reading. But as published in your magazine, Mr. Dawidziak's article misidentified dates, names, production personnel, even networks. Short shrift was also given to the lawsuit filed by Warner Brothers. This seminal case made it all the way to the Supreme Court, where it had a lasting impact on subsequent generations of book writers, mystery and otherwise.

Howard Duff, Dashiell Hammett, and Sam Spade deserve better. Hopefully, they will receive their due when my colleague, Bill Nadel, and I publish our history of Sam Spade, *The Thin Man, and The Fat Man, Dashiell Hammett on the Air*.

John Scheinfeld
Sherman Oaks, CA


Mark Dawidziak replies: *Sounds like a very interesting book. I look forward to reading it.*

Happened to come across your magazine (SS #14) at a local video/record outlet and took it home. Glad I

did; it will now, via subscription, have a permanent place here.

I especially enjoyed the informative article on MILDRED PIERCE by Joan Scrivani and, most especially, the detailed cast list near the end. All praise is due Ms. Scrivani for her detective work! The listings in the actual films of this time I have often found a source of frustration due to their incompleteness. For example, although Butterfly McQueen has a major supporting role in the film, nowhere is she mentioned in the cast listing on the distributed prints, whereas Lee Patrick, who has a very few lines during her single brief appearance, is mentioned prominently. I am curious as to just what governed this odd, and certainly inequitable, "pecking order."

Further concerning the MILDRED PIERCE credits, I have always been puzzled by the inclusion of a "Mr. Chris," as well as an identification of both a "singing teacher" and a "piano teacher," a "high school boy," a "police matron," a character named "Pancho," and Wally's lawyer." In several viewings over three decades, I have never come across these characters in the actual film. Whatever information Ms. Scrivani or anyone else might supply would be welcome and might throw further light on the



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Speaking of Joan Crawford, how
about an article on SUDDEN FEAR,
as well as Roger Corman's THE UN-
DEAD and William Castle's THE
NIGHT WALKER (Barbara Stan-
wyck's last theatrical film)?

I look forward to each new issue;
only wish you published every
month!

Dan Stehman
Hermosa Beach, CA

I have enjoyed your magazine
since discovering it a year ago, when
you interviewed Tommy Kirk. In
your Spring 1994 issue (#14), Joan C.
Scrivani writes about MILDRED
PIERCE. I enjoyed the article, but
found some misconceptions and a
few errors that need clarification.

Ms. Scrivani states that the book
was written in 1944, but my copy of
the Penguin paperback edition has
a 1941 copyright date. She further
states that Lee Patrick's character
was actually spelled Binderhoff, but
pronounced Biederhoff. However,
in my copy of the novel, the charac-
ter is called Maggie Biederhoff. Was
the Binderhoff name in the script?
Has Ms. Scrivani actually read the
book? Why, in the credits on page
108, is Veda Ann Borg, who por-

trays a trashy singer/dancer in
Wally Faye's club, left off? Why
did Ms. Scrivani, in praising Butter-
fly McQueen's performance, not
wonder why Ms. McQueen's name
was left off the opening credits?

Please take my comments not as
criticism, but as an encouragement to
be certain that Ms. Scrivani or any
writers on film are sure of their facts.

Michael A. Goldberg
Piedmont, CA

Joan C. Scrivani replies: Thanks for
your comments on the article's accuracy.
I went back to my sources on all issues
and they show the facts as published.
Researching and writing in depth
about a vintage film requires the au-
thor to rely on data which she deems
reliable. Over 20 books and publica-
tions were used as reference for this
piece in an effort to make it a thor-
ough account of the film's creation. I
chose to write about MILDRED PIERCE
out of a real affection for the movie,
and, hopefully, to encourage Scarlet
Street readers unfamiliar with it, to
seek out this remarkable film. I do hope I
was successful.

I have just seen your splendid
magazine at London's premier
crime-book shop, Murder One. Con-
tents superb, stories great, photogra-
phy first-rate. Two regrets. One; you

are not easily available in England.
Two; why not 12 times a year instead
of four?

Now, can I ask you a favor? Could
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very much like to correspond with
any friendly American who is inter-
ested in all aspects of crime (except
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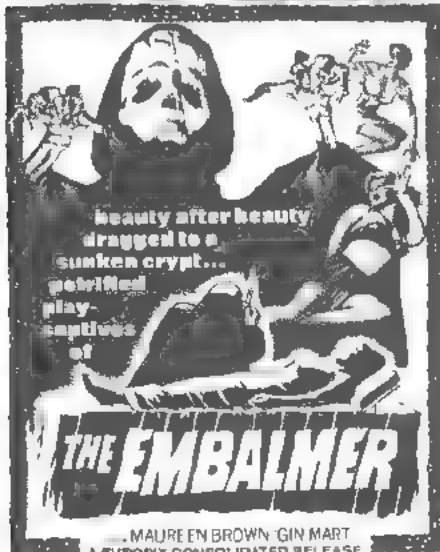
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THE EMBALMER (1986) Maureen Brown, Gin Mart, Luciano Gaspar, Anita Todesco. One of the most sought after Italian horror films. A horrible fiend is on the loose under the streets of Venice. He pulls beautiful girls down into murky canals that catcomb the sewers of the ancient Italian city. He kills and "stuffs" them, then adds them to his grisly collection of mock-classic human statues that adorn the walls of his underground lair. Originally shown on a double bill with *THE SHE BEAST*. Very rare and first time on video. Recommended. From 35mm. H210

FANTASTIC PUPPET PEOPLE (1958) John Agar, June Kenney, John Hoyt. A 1950s drive in classic. A mad doll-maker has a shrinking machine in his back room that reduces people to a tenth of their size. He's a lonely old wacko that keeps his victims in small glass tubes, taking them out occasionally to ward off the emotional strain of his solitude. Agar, who's been miniaturized himself, battles the other victims against their giant captor. From 16mm. S187

THE DOOMSDAY MACHINE (1967) Grant Williams, Henry Wilcoxon, Penny Miller, Mala Powers. The year is 1975. A spaceship is launched from the Earth on a mission to Venus. As it streaks through space, its passengers are horrified to learn that Earth has been destroyed by a nuclear holocaust (they witness it on their telescreen). The Red Chinese have destroyed the planet with a nuclear doomsday device! They then devise a plan to save what's left of the human race. An interesting and equally obscure American sci-fi thriller. Color from 16mm. S189

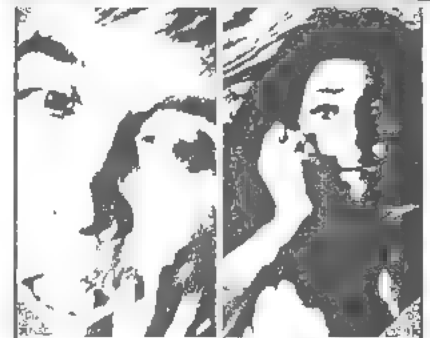
MIDNIGHT MANHUNT (1945) George Zucco, William Gargan, Anne Savage, Leo Gorcey. A must-see for George Zucco fans. It's a creepy little mystery that takes place in a forbidding wax museum filled with the waxen images of famed murderers and gangland figures. Zucco (in his usual felt hat) plays a killer looking for the body of a man he shot and presumed dead. Savage and Gargan play reporters. Released by Paramount. \$12.95 plus \$2.05 for packaging, handling, and postage. From a gorgeous 16mm print. M205

MADEMOISELLE STRIPTEASE (1956 aka PLEASE MR. BALZAC) Bridget Bardot, Daniel Gelin, Robert Hirsch. Bridget writes a scandalous, best-selling novel that gets her into heap big trouble with her conservative family (especially her father). She eventually ends up in Paris as a stripper. Bridget is stunning. An absolute knockout (take my pulse, please). This European sexploitation comedy is well produced and highly enjoyable. Released on the same bill as *LANE JUNGLE GODDESS*. From 35mm. X081

WHAT! (1963) Christopher Lee, Tony Kendall, Daliah Lavi, Haniel White, directed by Mario Bava. The setting is a 19th century castle. Lee plays a sadistic nobleman who whips the wife of his brother. Chris is later found dead, but his ghost comes back to haunt the castle. A top notch Italian horror thriller. There have been a lot of chopped up, awful copies of this Mario Bava classic floating around the past few years, but now you can throw them away. This is the *ultra*, American theatrical release version transferred from a technicolor 35mm print. H207



FANTASTIC PUPPET PEOPLE



"WHAT!"
IS HER TERRIFYING SECRET THE VICTIM OF A MADMAN?
DEAD MAN? YOU MUST SEE
Daliah Lavi - Christopher Lee
A FANTASY FILM IN COLOR SCREEN

THE GAUNT STRANGER (1936 aka THE PHANTOM STRIKES) Sonnie Hale, Wilfred Lawson, Louise Henry. An ultra-rare British Edgar Wallace thriller. The ex-partner of a master criminal is protected by the police after his life is threatened. The criminal, a master of disguise, tracks him down and kills him anyway, in spite of the police "protection." The opening titles are a knockout and the music score is extremely atmospheric. EW10

ESTHER AND THE KING (1961) Joan Collins, Richard Egan, directed by Raoul Walsh. Lots of action and court intrigue in this wonderful spectacle film about the King of Persia who marries a Jewess. He eventually banishes her though, after discovering her unfaithfulness. He then falls in love with a Hebrew girl, Esther, but is plotted against by his evil prime minister. A terrific sword and sandal film. In color and from a nice 16mm print. S573

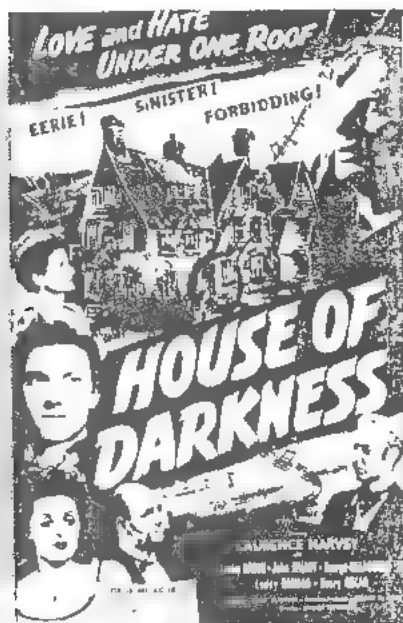
COMPANEROS (1970) Jack Palance, Fernando Rey, Franco Nero, Tomas Millan. A terrific "political" western with a rousing music score and a brilliant cast. A mercenary helps a revolutionary rescue a pacifist professor and his followers. Palance is great as a wooden-handed killer who lost his hand when he was nailed to a cross (the hand was only freed when his pet hawk ate it off). Rey became an international star a few years later when he made *THE FRENCH CONNECTION*. Color, from 16mm. W013

STOP TRAIN 349 (1963) Sean Flynn, Jose Ferrer, Nicole Courcel. An outstanding film about an American Army train going from Berlin into the West Zone. On board is an East German stowaway. The Russians get wind of it and stop the train. A standoff between the good guys and the commies ensues. A very literate, engaging script that keeps your interest peaked. "This film more than any other showed the acting potential of Enol Flynn's son, Sean, who plays the lead role. Strongly recommended. From 16mm. SP17



SCREAM OF THE DEMON LOVER (1971) Jeffrey Chase, Jennifer Harvey, Agostino Belli. A hideously disfigured killer who seems to get uglier every time the full moon rises terrorizes a small, remote village. Meanwhile, a beautiful woman and a 19th century baron work on an experiment to show that matter can never be destroyed. What's the connection? This is a fine European horror opus that was originally paired with 'THE VELVET VAMPIRE' and rated 'R'. Color from 16mm. H212

HOUSE OF DARKNESS (1948) Laurence Harvey, Leslie Brooks, John Stuart. Atmospheric, chilling, and very similar in feel to 'DEAD OF NIGHT'. A ghostly narrator presents flashbacks of a man who brutally murders his step-brother in a creepy old, 'haunted' house. The step brother's ghost returns to haunt his murderer. An ultra-rare, creepy British chiller. One of Laurence Harvey's first films. Never before on video. From 16mm. H203



HATCHET FOR A HONEYMOON (1969) Stephen Forsyth, Dagmar Lassander, Laura Belli. Directed by Mario Bava. A handsome guy marries a good-looking gal. There's just one problem: whenever sexual passions between the two begin to rise, he comes down with a bad case of impotency. This stems back to some horrible problem from his youth. He goes totally cuckoo and starts hacking up women in bridal gowns. Everyone he kills, he remembers a little more of his terrible past. Recommended. Color from 16mm. H211

DAVID AND GOLIATH (1961) Orson Welles. Ivo Payer, Eleonora Rossi Drago, Kronos. Bam! Right in the eye. The classic retelling of the age-old fable of David and Goliath. Welles is colorful even if he is a bit hammy—as King Saul. Payer is a very masculine David, not the usual weakling type as portrayed in other filmed versions. Kronos plays Goliath. Released here by Aired Artists. Color from 16mm. S575



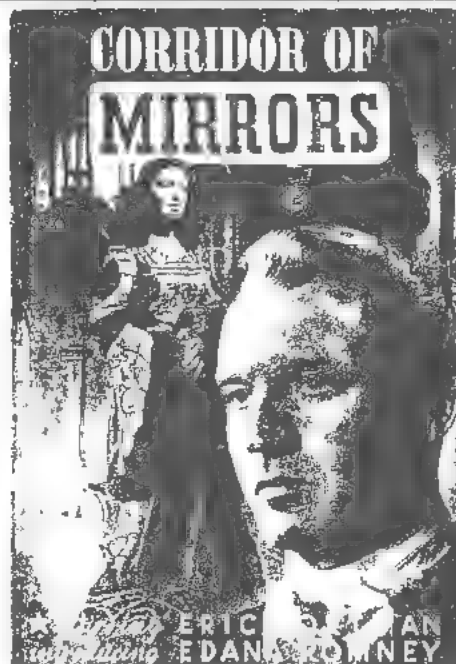
FACE OF TERROR (1959) Lisa Gaye, Fernando Rey, Gerard Tichy. A schlocky but fun mixture of horror and science fiction. Rey plays a scientist who develops a new serum that can eradicate scar tissue. He takes a young girl and transforms her horribly disfigured face into a thing of beauty again. Unknown to him, she just happens to be an escaped lunatic from a mental institution. After her treatment she escapes, injuring the scientist in the process. Later on, her face starts to look rather odd. Great fun. From 35mm. H204

NEVER TAKE CANDY FROM A STRANGER (1960) Gwen Watford, Patrick Allen, Felix Aylmer, Bill Nagy. Produced by Anthony Hinds. Possibly the most sought-after Hammer film. In a small Canadian town, a well-respected elderly man is accused of making improper sexual advances to a small girl. A scandal erupts. The girl's father—a school teacher—tries to bring him to justice. Outstanding! First time on video. \$12.95 plus \$2.05 for packaging, handling, and postage. From a gorgeous 35mm scope print. H238

THE DEVIL'S HAND (1942, aka CARNIVAL OF SINNERS) Pierre Fresnay, Joaquin Gae, Marcelle Monthil. A fine French fantasy/horror film about an artist who buys a hand which seems to bring him luck. This turns out to be the hand of Satan, himself, who puts the artist into a terrible dilemma. The devil tells the artist to sell the hand for less than he paid for it within 24 hours, or be sent straight to Hell. This incredibly rare film is now available on video for the first time. From 16mm. H202



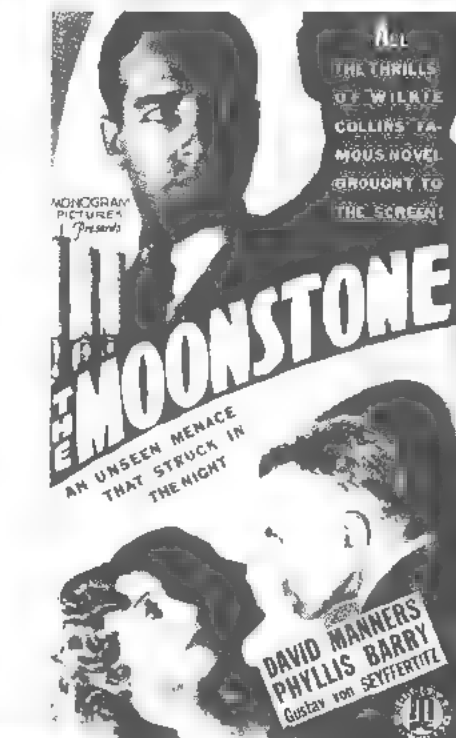
GOLIATH, KING OF THE SLAVES (1964 aka BEAST OF BABYLON AGAINST THE SON OF HERCULES) Gordon Scott, Genevieve Grad, Michael Lane. The tyrant of Babylon, Bathasar, rules Assyria with an iron fist, oppressing and sacrificing his people to the goddess, Ishtar. The rightful heir to the throne (Gordon) leads a group of slaves in an attempt to overthrow his bloodthirsty ruler and his evil followers. He and his men are aided in their noble quest by the King of Persia. Another great Scott vehicle. Not to be missed! Color from 16mm. S577



CORRIDOR OF MIRRORS (1948) Eric Portman, Edana Romney, Alan Wheatley, Christopher Lee. The story of a strange man in a strange house. Portman plays a wealthy artist who's obsessed with the Renaissance. Romney is the girl who falls under his spell and comes to his mysterious mansion where she eventually is murdered by strangulation. Visually stunning, a well-produced and finely acted gothic thriller. Lee's debut. \$12.95 plus \$2.05 for packaging, handling, and postage. From 16mm. H236

H.A.L. MAFIA (1965) Eddie Constantine, Jack Klugman, Henry Silva. American actors went overseas in droves during the sixties. Some of their European efforts were mediocre, but some—like this one—were exceptional. This is a terrific film with a top-notch international cast. Klugman and Silva play mafia hit-men ordered to kill Constantine. Klugman is torn between his orders and the loyalty he feels to his old friend, Eddie. An intriguing look at the emotional make-up of mafia hit-men. Recommended. From 16mm. S519

THE MOONSTONE (1934) David Manners, Phyllis Barry, Gustav Von Seyffertitz, Jameson Thomas. A young adventurer and his Hindu servant arrive at a gloomy mansion during a terrific storm. There they deliver the Moonstone, a famed gem recaptured from a lost temple in the wilds of India. The creepy estate is filled with a cast of sinister-looking guests and servants and during the night the gem disappears. A great old-dark-house thriller from Monogram. \$12.95 plus \$2.05 for packaging, handling, and postage. From 16mm. FH49



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NEW RELEASES!

For The Holiday Season

As incredible as it may sound, Sinister Cinema has opened the flood gates. Here are 72 of the over 700 new releases (sorry we couldn't fit them all into this ad) we now have available. Our total titles available is now approaching 2000! Look for a number of new Christopher Lee titles, as well as several new additions from famed horror director Mario Bava. Looking for something not found in the ad? Call us, it's probably one of the over 600 other new titles not listed here.

SCIENCE FICTION

SAVAGE FURY (1935) Noah Beery, Jr., Walter Miller, Dorothy Short. An interesting jungle/sci-fi thriller about two teams of scientists competing in the steamy African jungle over a secret formula. They end up in the lost city of Mu, where a mad prince threatens them with weird electrical death rays and dungeons of fire. From 16mm. \$185



BLAKE OF SCOTLAND YARD* (1937) Ralph Byrd, Herbert Rawlinson, Joan Barclay, Lloyd Hughes. A young inventor and a famed Scotland Yard detective fight against a cloaked madman with a claw hand known as "The Scorpion." At stake is control of death ray machine. From 16mm. \$185

THE FANTASTIC PUPPET PEOPLE* (1958) John Agar, June Kennedy, John Hoyt. A mad doll-maker has a shrinking machine that reduces people to a tenth of their size. He keeps his victims in small glass tubes, taking them out occasionally to ward off his loneliness. They eventually plot their escape. From 16mm. \$187

GORG0 (1961) Bill Travers, William Sylvester. A classic monster movie about a baby dinosaur that's captured and put on exhibition in London. It's gigantic mother goes on a rampage and practically destroys the city looking for her baby. Great special effects. Beautiful color. From 35mm. \$188

DEATH RAY OF DR. MABUSE (1964) Wolfgang Preiss, Peter Van Eyck, Yvonne Furneaux, Toko Yari. The mad scientist Dr. Mabuse threatens the world with a death ray. This was the last of the six German Mabuse films from the '60s. From 16mm. \$189

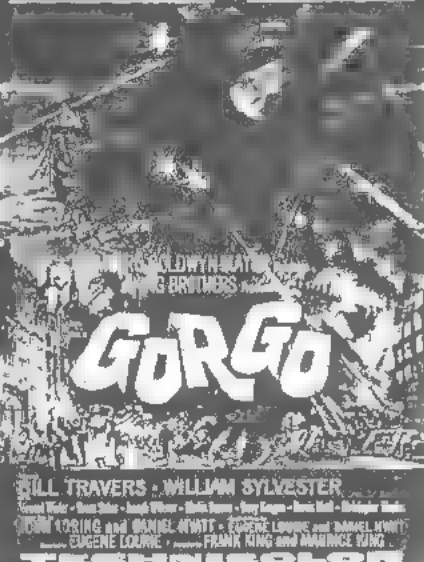
THE DOOMSDAY MACHINE (1967) Grant Williams, Henry Wilson, Denny Miller, Max Powers. A spaceship streaks toward Venus. It's passengers are stunned to see the destruction of Earth on their telecreens. The Red Chinese have destroyed the planet with a nuclear doomsday device! Color, from 16mm. \$190

FUTURE WOMAN (1975) George Sanders, Shirley Eaton, Richard Wyler, directed by Jess Franco. A beautiful woman from "Femina" leads a well-trained (and very attractive) female army in a plot to take over the world. They use the oldest trap in the world as bait: sex. Quite rare and very bizarre. A hood. Color, from 16mm. \$191

THE CRATER LAKE MONSTER (1977) Richard Cardella, Glenn Roberts, Kasey Cobb. A meteor splashes down in Crater Lake, awakening a dormant dinosaur in the process. Big fight between the monster and a snowplow. From 35mm. \$192

STAR ODYSSEY (1977) Sharon Baker, Chris Avrah. An exciting sci-fi thriller about a horrible alien interstellar who's chosen the Earth for annihilation. The Earth sends a fleet of starships to fight against the super robots from this far-off galaxy. Color, 16mm. \$193

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HORROR

THE DEVIL'S HAND (1942) aka CARNIVAL OF SINNERS) Pierre Fresnay, Joseline Gae, Marcelle Monthyl. A line French fantasy/horror film about an artist who buys a hand which seems to bring him luck. The devil tells the artist to sell the hand for less than he paid for it within 24 hours, or be sent to Hell. From 16mm. \$202

HOUSE OF DARKNESS (1948) Laurence Harvey, Linde Brooks, John Stuart. Very similar in feel to DEAD OF NIGHT. A ghostly narrator presents flashbacks of a man who kills his step brother in a haunted house. The step brother's ghost returns to haunt his murderer. An ultra-rare, creepy British thriller. From 16mm. \$203

FACE OF TERROR (1964) Lea Gaby, Fernando Rey. A scientist develops a serum that can transform a scared face into a thing of beauty again. Unknown to him, his subject turns out to be an escaped lunatic from an asylum. Great fun. From 35mm. \$204

THE ANATOMIST (1951) Alistair Sim, George Cole, Michael Ripper, Jill Bennett. Another retelling of the dastardly exploits of the world's most famous body snatcher: Burke and Hare. This literate British version takes a more historical, overview of the grisly events. From 16mm. \$205



CRYPT OF HORROR (1963) Christopher Lee, Ursula Davis, Jose Carrasco, Vera Valmorik. A witch curses the family of Count Karnstein. The witch herself will someday be reincarnated as one of the Count's offspring. Years later, the Count fears his daughter is the one. A gripping Italian horror film. From 16mm. \$206

WHAT? (1963) Christopher Lee, Tony Kendall, Della Lavi, Harriet White, directed by Mario Bava. The setting is a 19th century castle. Lee plays a sadistic nobleman who whips the wife of his brother. Lee is later found dead; his ghost haunts the castle. A top-notch Italian horror thriller. This is the uncult. American theatrical release version. From a technicolor 35mm print. \$207

BLACK TORMENT (1964) Heather Sears, John Turner, Ann Lynn. A British nobleman is suspected of rape, murder and witchcraft. He returns to his castle with a new bride. There, he is haunted by his mad twin brother and the ghost of his first wife. First time on video. From 16mm. \$208

SWEET SOUND OF DEATH (1965) Eini Cape, Dianik Zurekowska, Victor Israel. A very effective b&w chiller about a man who has a premonition of his lover's death. He later finds out she has actually died in a plane crash. Her ghost then returns from the grave and uses him to the haunted castle of her ancestors. Similar to CASTLE OF BLOOD. First time on video. From 16mm. \$209

THE EMBALMER* (1966) Laurence Brown, Gini Mart, Luciano Gaspar, Arisa Todesco. One of the most sought after Italian horror films. A horrible fiend puts beautiful girls down into murky canals of Venice. He kills and "stuffs" them for his grisly collection of mock-classic human statues that adorn the walls of his underground lair. Rare, and first time on video. Recommended. From 35mm. \$210

HATCHET FOR A HONEYMOON (1968) Stephen Forsyth, Dagmar Lassander, Laura Belli, directed by Mario Bava. A handsome young groom turns out to have an impotency problem with his wife. He goes totally cuckoo and starts hacking up women in bridal gowns. Everytime he kills, he remembers a little more of his horrible past. Recommended. Color from 16mm. \$211

SCREAM OF THE DEMON LOVER* (1971) Jeffrey Cruse, Jennifer Harvey, Agostino Belli. A hideously scarred murderer terrorizes a remote village while a beautiful woman and a 19th century baron work on an experiment to show that matter can never be destroyed. Uncut and rated "R". Color from 16mm. \$212



CHILDREN SHOULDN'T PLAY WITH DEAD THINGS (1973) Jeffrey Gillen, Paul Cronin, Roy Engleman. A director and his actor friends go to a remote island where—as a bizarre joke—they dig up a corpse and conduct a strange ritual to raise it from the dead. It works! The corpse—along with the rest of the local dead—rise from their graves. Look out. A great comedy horror film. Rated "R". Color from 35mm. \$213

NIGHT OF THE SORCERERS (1973) Jack Taylor. Simon Andreu. Lorna Tower. A gritty Spanish horror film about a tribe of jungle savages who chop the heads off white women in their sorcery rituals. The victims come back as vampiric witches dressed in leopard-skin bikinis. Color, from 16mm. H216.

THE KEEPER (1975) Christopher Lee. Sally Gray. Ross Viszman. A mad asylum keeper plots to take over the world using hypnosis and murder. One of the rarest Christopher Lee films. Color, from 16mm. H215.

SWORD AND SANDAL

ESTHER AND THE KING (1961) Joan Collins, Richard Egan. Directed by Raoul Walsh. Lots of action and court intrigue in this wonderful spectacle film about the King of Persia who despises his unfaithful wife. He then falls in love with a Hebrew girl, Esther, but is plotted against by his evil prime minister. A terrific sword and sandal. Film. Color, from 16mm. SS73.

CAESAR THE CONQUEROR (1963) Cameron Mitchell, Ren Bellegas. Colorful tale of the legendary ruler of Rome as he leads his legions into battle. He and his armies are pitted against the rebel hordes from Gaul. Color, from 16mm. SS74.

DAVID AND GOLIATH (1961) Orson Welles, no Payer, Eleanor Ross, Drago, Kronos. The classic retelling of the age-old fable of David and Goliath. Welles is colorful as King Saul. Payer is a very masculine David. Kronos plays Goliath. Color, from 16mm. SS75.

THE CASTILIAN (1963) Cesar Romero, Frankie Avalon, Broderick Crawford. An adventurous Castilian nobleman leads his people in a series of daring raids. He is counseled by two patron saints, and later falls in love with a beautiful princess. Color, 16mm. SS76.

SON OF HERCULES IN THE LAND OF FIRE (1964) Ed Fury. Claudia Mori. The mighty Urus faces 5 giants he caught in an earthquake, lives through imprisonment, and ends up in a spectacular battle as he fights to rescue a king's princess. Color, from 16mm. SS78.

GOLIATH, KING OF THE SLAVES (1964 aka **BEAST OF BABYLON AGAINST THE SON OF HERCULES**) Gordon Scott, Genevieve Grad, Michael Lane. The rightful heir to the throne of Babylon leads a group of slaves in an attempt to overthrow the evil tyrant who sits on the throne. He is eventually helped by the King of Persia. Another great Scott vehicle. Color, from 16mm. SS77.

EXPLOITATION

MADAME ISSELE STRIPTEASE (1956 aka **PLEASE MR. BALZAC**) Bridget Bardot, Daniel Gelin, Robert Hirsch. Bridget writes a scandalous novel which gets her into heap big trouble with her conservative father. She eventually ends up in Paris as a stripper. Well produced and highly enjoyable. From 35mm. X081.

ORDERED TO LOVE (1963) Maria Perschy, Joachim Hansen, Marisa Mell, Harry Meyen. An unbelievable film, based on actual happenings. During the horrific years of World War II, Hitler instituted "love" camps for luring the Aryan race. Beautiful young German girls were drafted into these camps and forced to mate with Aryan "sluts". Incredible. From 35mm. X082.

SLAVE TRAFFIC IN THE WORLD TODAY (1964) Narrated by Allen Swift. An eye-popping mondo movie. Actual scenes of slavery in the world today. See whole ribs sold into bondage at an auction sale for a rich sheik's harem; the brutal practice of slave traders; and much, much more. Shocking and revealing. Color, from 35mm. X083.

MALAMANDRO (1965) Documentary. That's right, another one of the many amazing mondo movies made during the mid-1960s. This is one of the most shocking, unusual and shocking scenes from real life. Never before on video. Color, from 35mm. X084.

CRAZY BABY (1970 aka **BATTLE OF THE MOGS**) Rocky Sharkey, Elga Anderson, Joachim Fuchsberger. An imported exploitation quickie about the rock and roll generation—it's bangers, its music, its frustrations, and its conflict with the establishment. Color and Scope. From 35mm. X085.

SILENT THRILLS

THE TONG MAN (1919) Sessue Hayakawa, Marc Rodwin, Helen Jerome Eddy. An early long thriller set in Chinatown. The story concerns the So Sing Tong, the most powerful and dreaded of Chinatown's secret societies, dealing in blackmail and murder. From 16mm. ST38.

WHEN THE CLOUDS ROLL BY (1919) Douglas Fairbanks, Albert MacQuarrie, Ralph Lewis. Doug plays a stock broker who unknowingly becomes the victim of a mad scientist's mind altering experiments. Doug's weird nightmare sequence is a knockout. From 16mm. ST39.

THE CYCLOPE CAVALIER (1925) Reed Howes, Willard Lucas, Carmetta Garahy. A young American adventurer gets in trouble with the law at home. His rich father sends him to Central America on a mission filled with danger and suspense. From 16mm. ST40.

DANGEROUS TRAFFIC (1926) Francis X. Bushman, Jr. Mildred Harris, Jack Pearl, Hal Walters. An enterprising newspaper scribe is a young reporter to a coastal town to report on the activities of a ruthless liquor "high-jacking" gang. The reporter helps federal agents bring the gang to justice. From 16mm. ST41.

THE UGLY ONES



SPAGHETTI AND EURO WESTERNS

SAVAGE PAMPAS (1966) Robert Taylor, Ty Hardin, Ron Randall, Marc Lawrence. Taylor plays a wagonmaster responsible for delivering a wagon-load of barile to a far-off encampment in the wilds of Argentina. Color, from 16mm. W012.

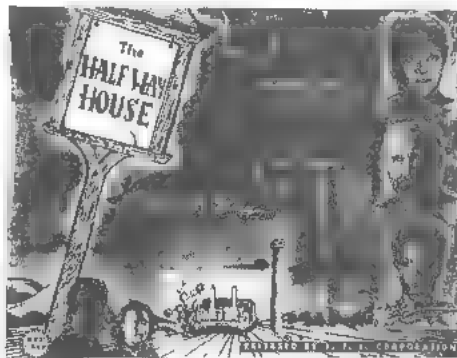
HELLBENDERS (1966) Joseph Cotten, Norma Benguel, Al Mulock. Cotten turns in an outstanding performance as a former Confederate officer gone mad. He and his gang massacre a Union convoy, stealing a million dollar shipment that they hope will resurrect the Confederacy. Color, from 16mm. W013.

THE UGLY ONES (1969) Richard Wyler, Tomas Milian, Elias Kari. A top-notch spaghetti western. A woman is torn between the two men she loves: a bounty hunter, and the fugitive outlaw he is hunting. She commits her affections to the outlaw only to find out that kind of low sounder he really is. Recommended. Color, from 16mm. W014.

COMPANEROS (1970) Jack Palance, Fernando Rey, Franco Nero. A terrific "political" western with a rousing music score and a brilliant cast. A mercenary helps a revolutionary rescue a pacifist professor and his followers. Palance is great as a wooden-handed killer who lost his hand when he was nailed to a cross, and only freed when his pet hawk ate the pinned hand. Color, from 16mm. W015.

FANTASY

KING ARTHUR WAS A GENTLEMAN (1942) Arthur Askey, Evelyn Duff, Anne Shelton. This rare British comedy is set in Africa. Askey plays Arthur King, a meek, goofy British soldier who rescues his friends from captivity with a sword he believes to be the "magical sword of King Arthur". F020.



HALFWAY HOUSE (1944) Mervyn Johns, Tom Wall, Françoise Rosay, Glynis Johns. A pleasant British fantasy about a group of troubled people who gather for the night at a mysterious inn, run by a quiet, but all-seeing innkeeper and his daughter. The pair cast no shadows or reflections. Recommended. From 16mm. F021.

VICE VERSA (1948) Roger Livesey, Petula (Downtown) Clark, Anthony Newley, directed by Peter Jastrow. A wonderful British fantasy about a magic stone that makes the soul and personality of a pompous British father change places with his schoolboy son. Remade in '88 with Judge Reinhold. From 16mm. F022.

LITTLE RED RIDING HOOD (1960) Maria Garcia, Jose Moreno. Another mind boggling K. Gordon Murray import from south of the border. A vivid, sometimes absurd, often unintentionally hilarious retelling of the Red Riding Hood legend. Nice color 16mm. F023.

PUSS N' BOOTS (1961) Rafael Munoz, Sananton, Humberto Dupeyron. There are gnomes in this creature running to and fro in this classic fairy tale. Another K. Gordon Murray exercise in dubbed funniness. Hilariously ridiculous. Color, from 16mm. F024.

SPY, ESPIONAGE, AND INTRIGUE

A MAN CALLED ROCCA (1961) Jean Paul Belmondo, Christine Kaufman. In this well paced intrigue thriller Jean Paul's friend ends up in prison. J.P. tracks down the racketeer responsible, via his girlfriend. From 16mm. SP15.

THERE'S GOING TO BE A PARTY (1961) Eddie Constantine, Barbara Lange, Claude Cerval. Eddie is sent on a top secret mission to rescue a fellow agent who is being held captive. The culprit is an unknown double agent. From 16mm. SP16.

STOP TRAIN 349 (1963) Sean Ryan, Jose Ferrer, Nicole Courcel. An outstanding film about an American Army train going from Berlin into the West Zone. On board is an East German stowaway. The Russians stop the train and a standoff ensues. Probably Ferrer's best film. From 16mm. SP17.

MAKE YOUR BETS LADIES (1964) Eddie Constantine, Nelly Benedetti, Daniel Ceccaldi. One of Eddie's better films. He plays a secret agent searching for a missing NATO weapons scientist who has invented a ring that emits a paralysis ray. Very James Bondish, and good fun. From 16mm. SP18.

HAIL MARIA (1965) Eddie Constantine, Jack Kugman, Henry Silva. A terrific film! Kugman and Silva play mafia hitmen ordered to kill Constantine. Kugman is torn between his orders and the loyalty he feels toward his old friend Eddie. From 16mm. SP19.

EDGAR & BRYAN WALLACE

THE GAUNT STRANGER (1938) Karin Dor, Joachim Fuchsberger, Elizabeth Flickenschild. A creepy German-made Edgar Wallace thriller about the ghost of a hanged man who returns to fulfill his promise. All of his accusers must die! From 16mm. EW11.

FELLOWSHIP OF THE FROG (1960) Carl Lange, Joachim Fuchsberger, Siegfried Lowitz. A young American detective becomes involved in a series of ghostly crimes. The only clue to be found is the mysterious seal of the White Frog. Another well done German-made Wallace thriller. From 16mm. EW12.

SECRET OF THE RED ORCHID (1962) Christopher Lee, Marisa Mail, Adrian Hoven. Chris plays an FBI agent sent in to help Scotland Yard track down a murdering blackmailer and help bust an international crime syndicate. One of the better German Edgar Wallace thrillers. From 16mm. EW13.

THE WHITE SPIDER (1963) Karin Dor, Joachim Fuchsberger, Horst Frank. The most tough-as-nails German Edgar Wallace thriller. A mysterious master detective whose face no one ever sees—tries to stop a massive plot against the free world. From 16mm. EW14.

FORGOTTEN HORRORS

PLEASE NOTE: All titles in this section are just \$12.95, plus \$2.05 per title for packaging, handling, and postage.

TERROR BY NIGHT (1931) Una Merkel, William Collier, Jr., Zasu Pitts, Hal Penderlee. A rich, philanthropic husband is found brutally murdered in his posh penthouse apartment. At one point, all the lights go out and a suspect is found shot. The police arrest the wrong man. The neighbor below figures out who did it and the trick murder weapon used for the crime. From 16mm. FH18.

THE MOONSTONE (1934) David Manners, Phyllis Barry, Gustav Von Seyffertitz, Jameson Thomas. A young adventurer and his Hindu servant arrive at a gloomy mansion during a terrific storm to deliver the Moonstone, a famed gem from a lost temple in India. The creepy estate is filled with a cast of sinister looking characters and during the night the gem disappears. A great old-dark-house thriller from Monogram. From 16mm. FH19.

QUANGA (1935) aka **CRIME OF VOODOO** Fredi Washington, Philip Brandon, Made Fresson. A lorgonean, all-black horror film about a voodoo priestess who sends out a "death ouanga" to the families of the man she lusts for. When that fails, she sends two zombies from their graves to snatch the girl away and bring her to a violent death. A must-see curiosity, in the same vein as WHITE ZOMBIE. FH50.

MYSTERY-SUSPENSE-FILM NOIR

PLEASE NOTE: All titles in this section are just \$12.95, plus \$2.05 per title for packaging, handling, and postage.

PAINTED FACES (1929) Joe E. Brown, Helen Foster, Barlowe Hepburn, Dorothy Gulliver. A must-see early indie. A vaudeville performer is murdered backstage. Another performer is tried for the crime. Brown—in a non-comedy performance, complete with Scandinavian accent—is the lone juror pleading for the man's innocence. An ultra-rare Tiffany production. First time on video. From 16mm. M228.

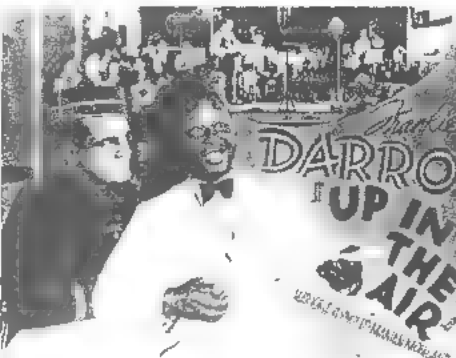
THE PHANTOM BROADCAST (1933) Ralph Forbes, Vivienne Osborne, Gail Patrick, Guinn Williams. A famous radio singer is brutally murdered. Afterward, it's learned his singing voice had always been dubbed in by a twisted cripple. A nice Monogram production. From 16mm. M229.

FLIRTING WITH DANGER (1934) Robert Armstrong, William Cagney, Edgar Kennedy, Maria Alba. Another fine Monogram effort about three devil-may-care powder mixers who encounter danger when sent to work at a South American dynamite plant. From 16mm. M230.

THE BLACK ABBOT (1934) John Stuart, Judy Kelly, Richard Cooper. An extremely rare British crime thriller. A gang of crooks hold a rich man for ransom in his own house. Not to be confused with the Edgar Wallace tale. M231.

HOUSE OF THE SPANARD (1938) Brigitte Horney, Peter Hardon, Jean Galand, Allen Jayaya. The setting is a creepy, manorhouse mansion near Liverpool. Inside its walls is a British businessman who's actually a Spanish revolutionary who runs a counterfeiting ring. A fine British thriller. From 16mm. M232.

DUSTY ERINNE (1936) aka **HIDEOUT IN THE ALPS** Ronald Squire, Jane Baxter, Anthony Bushell. A well known forget takes the blame when his nephew joins a gang of notorious counterfeiters. The action in this British thriller takes place in Austria. M233.



UP IN THE AIR (1940) Frankie Darro, Marlan Moreland, Marjorie Reynolds, Tris Coffin, Lorna Gray, Gordon Jones. One of the sickest looking Monogram films you'll ever see. A murder is committed at a radio station. Frankie and Marlan set out to solve the crime. From a gorgeous 16mm print. M234.

MIDNIGHT MANHUNT (1945) George Zucco, William Gargan, Anne Savage, Leo Gorcey. A creepy little Paramount mystery that takes place in a forbidding wax museum filled with murderers and gangster figures. Zucco (in his usual fed hat) plays a killer looking for the body of a man he shot and presumed dead. Savage and Gargan play reporters. From a gorgeous 16mm print. M235.

CORRIDOR OF MIRRORS (1948) Eric Portman, Edana Romney, Alan Whadley, Christopher Lee. The story of a strange man in a strange house. Portman plays a wealthy artist who's obsessed with the Renaissance; Romney is the girl who falls under his spell and comes to his mysterious mansion where she winds up strangled. Lee's first film. Visually stunning. From 16mm. M236.

THE FLYING SCOT (1957) aka **THE MALLABO ROBBERY** Lee Patterson, Kay Callard, Alan Gifford. A trio of thieves work out what appears to be a perfect plan for a train robbery. Then they try to implement it. A nicely done British crime film. M237.

NEVER TAKE CANDY FROM A STRANGER (1960) Given Walford, Patrick Allen, Felix Aylmer, Bill Hagg, produced by Anthony Hinds. Possibly the most sought-after Hammer film. It's a small Canadian town, a well respected elderly man is accused of making improper sexual advances to a small girl. The girl's father tries to bring him to task. Outstanding! From a 35mm scope print. M238.

THE HARDER THEY COME (1973) Jimmy Call, Carl Bradshaw, Janet Bentley. A cult favorite about a young lamelton who attempts to become a pop star. He fails and eventually turns to a life of crime. Brutal action, underscored by an incredible music score. Highly recommended. Uncut, rated "R". From a nice 16mm print. M239.

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Andrews

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TOMB

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Dame to Damien's western
Widescreen 1966

THE BURNING

Tom Savini's Gorefest

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By Marco Ferreri with Gerard Depardieu

DR. JEKYLL & SISTER HYDE

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Isabelle Adjani, 168 min. Widescreen

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Uncut invasion of the Flesh Hunters

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Slaughter House worker goes nuts Spain

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Mage's giallo with Ray Milland In English Uncut

CITY OF THE LIVING DEAD

Lucio Fulci's Gates of Hell

CONFIDENTIAL REPORT

Orson Welles is Mr. Arkadin

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Roman Polanski's comedy

Subtitled 964

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Edgar Wallace with Lugosi

DARIO ARGENTO MASTER OF
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Second documentary on the
master

DEATH CURSE OF TARTU

Hammer from Florida

DEATH IN BRANSWICK

Black Comedy with Sam Neill 1990

DEATH OF A NUN

Robert J. Aulrich's holy spatter

DEATH STEPS IN THE DARK

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DEMONS OF THE MIND

Horror by Peter Sykes

DETECTIVE

Jean-Luc Godard's film noir homage 1985

DEVIL HUNTER THE

Franco's uncult Man Hunter

THE DEVIL RIDES OUT

Hammer aka The Devils Bride 1968

DIARY OF A CHAMBERMAID

Luc Besson's widescreen

DIRTY MONEY

Jean-Pierre Melville directs Alain Delon & Catherine
Deneuve 972

DJANGO

Franco Nero and his coffin Widescreen
DJANGO STRIKES AGAIN
Sequel with Franco Nero
DON'T TORTURE A DUCKLING
Lucio Fulci's uncult giallo English & Widescreen
DON'T TOUCH THE WHITE WOMAN
Catherine Deneuve and Marcello Mastroianni by Marco
Ferrer

DRACULA A D 1972

Hammer horror

DRACULA PRINCE OF DARKNESS

Hammer 1965

DRAGONS FOREVER

Jackie Chan, dubbed

DUSTY DEVIL

Richard Stanley's 165

min. uncult version

EFFI BRIEST

Widescreen Fassbinder

1974

EL TOFO

Jedrejowsky's uncult 123

min

EVIL FORCE

Sick revenge killing with Christopher Lee

FACES

John Cassavetes 1968

FACE TO FACE

Spaghetti Western widescreen

THE FALLS

Rare Peter Greenaway 1980

FALSTAFF, CHIMES AT MIDNIGHT

Orson Welles & Shakespeare Widescreen

FASCINATION

Jean Rollin's best, widescreen with Bridget Lehan

Subtitled

FEMALE VAMPIRE

Jess Franco's widescreen Bare Breasted Countess 1973

F FOR FAKE

Orson Welles directs

FIRST MISS ON

Jackie Chan and Sammo Hung

FIVE DOLLS FOR AN AUGUST

MOON

Mario Bava with Edwige Fenech

Dubbed widescreen

F. A. VIA THE HERETIC

Nuns go nuts Widescreen in

English

FRANKENSTEIN MUST BE

DESTROYED

Hammer horror 1969

LE FRIGISON DES VAMPIRES

Jean Rollin's Thrill of the Vampires English

GHOSTS OF THE CIVIL DEAD

Australian prison film with Nick Cave 1995

GOD OF GAMBLERS

Hong Kong action widescreen in English

LA GRANDE BOUFFE

Marco Ferreri's Blow Out French

with English subtitles

GREENAWAY: EARLY WORKS

3 shorts from Peter

GUNHEID

Love action Japanese sci-fi

HANDS OF THE RIPPER

Hammer horror with Eric Porter

HARD BOILED

John Woo's best in English

THE HOLY MOUNTAIN

Jedrejowsky's widescreen

THE HORRIBLE SEXY VAMPIRE

Aka The Vampire of the Highway

in English

HORRORS OF THE BLACK MUSEUM

A party in color with Michael Gough

HORROR OF FRANKENSTEIN

Hammer horror with Ralph Bates

HOUSE BY THE CEMETERY

Lucio Fulci's uncult widescreen

I BOUGHT A VAMPIRE A MOTORCYCLE

Uncut Directed by Dirk Campbell

INFERNO

Dario Argento's widescreen

INSEMINOID

Ultra gory Alien done Widescreen

JACK BE NIMBLE

New Zealand Lynch reels Chainsaw Massacre

KEOMA THE VIOLENT BREED

Franco Nero, spaghetti westerners Widescreen

KILL AND PRAY

Carlo Lizzani's widescreen western with Lou Lizzani 1967

THE KILLER

Vito's widescreen, with great dubbing

MILLER NUN

Anta Ekberg and Joe Dallesandro Widescreen

KISS ME MONSTER

Jess Franco's sequel to
Sadie's erotica Widescreen
L-SHAPED ROOM
Leslie Caron 1963
LET SLEEPING CORPSES LIE
Aka Breakfast at the Manchester
Morgue

LIPSTICK ON YOUR COLLAR

Dennis Potter's 8 Hours On 2

tapes \$40.00

LSA AND THE DEVIL

Mario Bava's widescreen 1972

THE LIVING DEAD GIRL

Jess Rollin's best and most violent Subtitled in English

Widescreen

LUST FOR A VAMPIRE

Hammer horror

HAB MAX 1

Widescreen and with original soundtrack

MARK OF THE DEVIL

Witch-hunting with Herbert

Lorn Widescreen

MASK OF SATAN

British version of Black Sunday

Widescreen

MASTER WITH CRACKED

FINGERS

Early dubbed Jackie Chan

Slightly widescreen

MEET THE FEEBLES

Peter Jackson's wild Muppet

sex and gore show

MY LUCKY STARS

Dubbed Jackie Chan

THE NANNY

Bette Davis and Hammer Studios

NIGHT TRAIN MURDERS

in English Directed by Akio Kado

THE NORTHERNERS

Twin Peaks style Dutch Black comedy

NOSFERATU THE VAMPIRE

With Klaus Kinski Both English and German versions

available

OMEGA MAN

Christopher Mason widescreen

ONE MILLION YEARS B.C.

Hammer Harryhausen and Raquel Uncut

OPENING NIGHT

John Cassavetes 1977

OPERATION CONDOR

Jackie Chan's Armour of God 2 Widescreen, dubbed

in English

JEAN COCTEAU'S CLASSIC, 1950 Subtitled in English

PATRICK

Richard Franklin's cult thriller

PHANTOM OF THE OPERA

Hammer horror with Herbert Lorn 1962

PICNIC AT HANGING ROCK

Peter Weir's 1975

PIERROT LE FOU

Jean-Paul Belmondo by Jean-Luc Godard Widescreen

POLICE STORY 3

Jackie Chan's newest Dubbed

POSSESSION

Ziawski's uncult 123

min

PROJECT A

Dubbed Jackie Chan

PROJECT A PART 2

More Jackie, also

dubbed

QUATERMASS AND

THE PIT

Hammer's third

QUATERMASS 2

Enemy from space

QUE VIVA MEXICO

Sergei Eisenstein's

unfinished

masterpiece

THE REPTILE

Hammer Films uncult

1965

RETURN OF THE LIVING DEAD

Dan O'Bannon's brain-muncher widescreen



SALON KITT

Tinto Brass widescreen Italy 1978

LE SAMOURAI

Jean-Pierre Melville with Alain Delon Subtitled 1967

SATANIC RITES OF DRACULA

Hammer horror

SAVIOUR OF THE SOUL

Hong Kong action widescreen in English

SCARS OF DRACULA

Hammer horror Christopher

Lee

SCREAM AND SCREAM

AGAIN

Horror double feature

SHADOWS

John Cassavetes 1959

SHE

Ursula Andress Christopher

Lee Peter Cushing Hammer

Films 964

SHOGUN ASSASSIN

Lone Wolf & Chik blood bath

Widescreen

THE SINGING DETECTIVE

VOL 162

Amazing! Dennis Potter

(each vol. sap tape)

SUCCUBUS

Jess Franco's Neconomican 967

TITLE OF ORDINARY MADNESS

Charles Butowski Directed by Marco Ferreri

TENDER & PERVERSE EMMANUELLE

Widescreen Franco dubbed 1973

TENEBRAE

Dario Argento's widescreen & uncult

TE SUO 2 BODY HAMMER

Farewell to the Baron

Peter Cushing

He was almost unique among horror stars. Boris Karloff was hired in minor supporting roles when fate tapped him on the shoulder to play Frankenstein's Monster. Bela Lugosi had starred as Count Dracula on Broadway, but Hollywood had almost passed him by for the film version, and moviedom did its best to waste his talents after the picture's success. Lon Chaney, Jr., despite a touching performance as Lennie in *OF MICE AND MEN*, was forced to adopt his father's name and reputation in order to achieve stardom as *The Wolf Man*, and Christopher Lee was a virtual unknown when he followed in the sepulchral footsteps of Karloff and Lugosi.

Even the versatile Vincent Price had been relegated to mostly unrewarding supporting parts when a late 50s string of fright films changed the course of his career.

But Peter Cushing was at the top of his game when he chose to play—even over the serious reservations of his wife, Helen—the suave, chilling Baron of *THE CURSE OF FRANKENSTEIN*. He was already one of Britain's top television stars, with an impressive career not only behind him, but looming ahead.

It was a career that had included a stint with Laurence Olivier's Old Vic company, and the role of Osric in Olivier's Oscar-winning film version of *HAMLET*.

It was a career that had included acclaimed performances in TV productions of Jane Austen's *PRIDE AND PREJUDICE*, Terence Rattigan's *THE WINSLOW BOY*, and George Orwell's *1984*.

And it was a career that, following *THE CURSE OF FRANKENSTEIN*, would include roles in such Hammer hits as *HORROR OF DRACULA*, *THE HOUND OF THE BASKERVILLES*, *BRIDES OF DRACULA*, *THE GORGON*, *SHE*, *FRANKENSTEIN MUST BE DESTROYED* (in a *New York Times* review, Vincent Canby called the star "Hammer's Olivier"), and *STAR WARS*.

Not the kind of vehicles that win an actor a knighthood, though he did receive the prestigious O.B.E. (Most Excellent Order of the British Empire) in 1988—but the kind to which Peter Cushing hitched his star, with no regrets.

That he was a gentleman has become something of a cliché, since it is virtually the first word from the lips of everyone who speaks of him. But it was true. He was also wildly funny, unfailingly kindhearted, and prodigiously talented. His coworkers will tell you so on the following pages, and his fans, both those with whom he had contact and those who knew him only on the screen, will carry the torch.

Peter Cushing died on Thursday, August 11, 1994, in a hospice in Canterbury, England. He was 81.

Text by Richard Valley

Photos compiled by Deborah DelVecchio





I had the joy, very recently, of seeing him again. I was on tour with a play, and he wrote to me. He said he can't see the play, but could I see him, because he'd love to get together with me again. We spent a whole day together, thank God!

Oddly enough, I had a letter from him only three weeks before he died. There had been a retrospective about Hammer on television, and they'd shown *REVENGE OF FRANKENSTEIN*. I wrote to him and said, "Did you see *REVENGE*? Did I really act like that, and why on earth when I was doing it didn't you tell me to stop?" And he wrote back and said, "Yes, we were quite dreadful, weren't we? Why did people think we were wonderful?"

My memories of him are fond and warm, and I think everybody who ever worked with him adored him, and cared for him very much. And he cared for people as well, very much.

—Francis Mathews

I once had a door plate made, "Propmaster," and put it on his dressing room door—because Peter, with his props, was an absolute master. He would flick his watch out of his waistcoat pocket without looking, look at it, tell the time, and then it would find its own way back into his pocket without any apparent effort from him. Chris Lee used to say, "I want to do that next time!" And, of course, Chris would be fumbling to find the pocket once he'd looked at the time!

I'll always remember in a scene in *GORGON*; I was recounting that there were three gorgons; I was in midshot in the background, and Peter was in profile closeup in the foreground. I said, "Peter, my darling, don't you dare move! Don't you touch a pen on that desk!" Of course he wouldn't have done; he'd never do anything like that to people. But bless his heart, he did sit absolutely still and he completely stole the scene.

He always reminded me of the glass of milk that Cary Grant carried upstairs in *SUSPICION*. The glass of milk was illuminated from inside to make it a kind of feature of the scene. I always thought of Peter as that sort of person. He had a light inside him. Even when he wasn't well and even when he desperately missed Helen, that light never went out. It's quite an extraordinary energy force he had, a very quiet one, but very, very vibrant. Quite an extraordinary man.

—Barbara Shelley



I worked with him on television, and it was *JULIUS CAESAR*. I remember him as being a marvelous Cassius, and I think it was a very underrated performance. It didn't get the attention it deserved. Apart from everything else, he was a great Shakespearean actor.

—David Weston



I remember doing *AT THE EARTH'S CORE* in London, and he was such a wonderful man. Nobody knew it, but I had been working with a fractured back. Sometimes I'd be in such pain, he made me laugh. He was so skinny he'd bend over, look through his legs, and say, "Hello, Doug. How are you?" He'd bounce around, and my back was killing me, and I said, "Peter! I'm half your age!" But he would just bounce around, always full of energy and so humble about everything! It was just wonderful.

—Doug McClure

He was in pain the last couple of weeks, but don't forget they only gave him six months to live in 1982, and since then we've made three films with him, he got the O.B.E.—so it's not too bad, is it?

He was at home and he wasn't at all well. They told him the game was up, and he said, "I'll pop in the hospice and die there." He was very pragmatic about it. He was the nicest person that anybody could ever wish to meet, and he would have been the same if he'd been a dustman, an airline pilot, or anything.

—Kevin Francis



He was probably one of the most popular actors on the set I've ever known. Everybody loved him. He was a marvelous man to work with and a total professional. It's very sad, very sad.

—Sir John Mills

We were a bit edgy with each other. No, not edgy; he was always afraid I was going to try and make the pictures too cheaply, and I was always afraid he was going to force me to spend money I didn't want to spend!

We occasionally used to go out for a meal together, and he loved a laugh. He could empty a restaurant when he laughed—people would clamp their hands on their ears! He loved jokes. He had a very odd sense of humor. He had tremendous integrity. There was nothing phony about Peter. There was nobody more professional. Nobody worked harder at getting his props right, rehearsing his business, before he came to the studio. A real pro.

—Anthony Hinds



When I first heard the news of Peter's passing, I felt bereft. Then I realized that I was crying totally for myself. I like to imagine him being with Helen, and that she was there waiting for him. How happy he must be. I shall miss him for the rest of my life, but I'll just think of him in heaven, dancing with Helen.

—Veronica Carlson

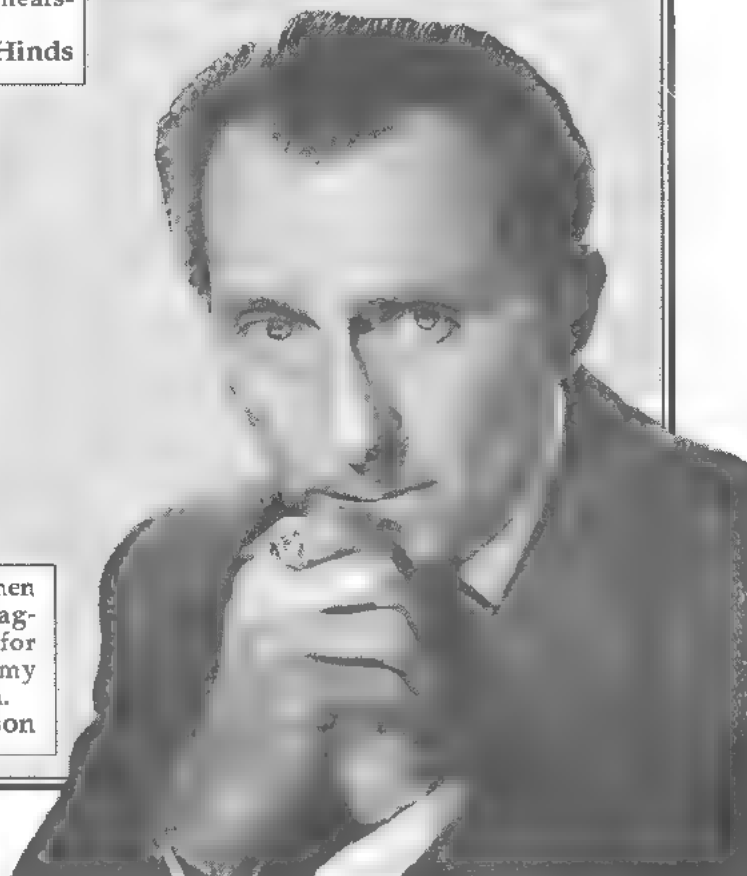
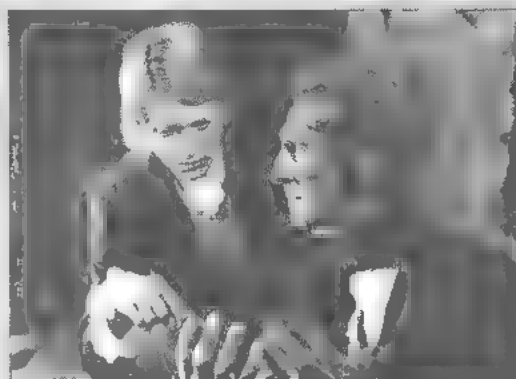
Did anyone tell you that he always used to wear white gloves? He smoked very heavily, so he always wore white gloves so the nicotine wouldn't stain his fingers.

He was incredibly particular. He wanted everything to be perfect, so he used to go over and over his lines, because he wanted every word to come out perfectly. I think it was because he got tongue-tied, and if he didn't do things perfectly it annoyed him severely.

He was a very generous man, as opposed to some actors I've worked with, in America particularly, who hog the camera. He always gave you the best spot if there was one, because he knew he'd be looked after.

I think he was an extremely sad man after his wife died. Life didn't seem to have much meaning, with the exception of the professionalism he put into his work, which he loved dearly. I think that's all he lived for.

—Shane Briant





The world knows he was a great actor. But I know he was also a great person, a loyal friend with an irrepressible sense of humor. I also know he wouldn't want us to be sad, because wherever he is he'll be making them all laugh between heavenly takes.

—Val Guest

He always seemed to me as if he was from another century, that he really was 18th century. I always remember him as being happier in costume. Vincent Price was a great friend, and Boris Karloff and Peter Lorre, and the strange thing is that these men who did these horror films were all very intellectual people, with marvelous minds—and Peter Cushing was, too.

—Hazel Court



Oh, I liked him a lot. He was so nice and he lived for being the player, you know? To be an actor. These people, they don't exist anymore—actors who live for their profession and have time for personal feelings. He was kind to people and helpful. So this, then, is my last goodbye. I'm touched. I have of him lovely, lovely memories.

—Ursula Andress



Peter Cushing's death is of great regret to Hammer, who are very proud to have had an association with him since 1956. His considerable charisma as an actor contributed a great deal to the 91 feature films in which he starred, of which 22 were made by Hammer. Most importantly, he will be remembered for his personal warmth, charm, and kindness, which qualities were unmistakable to all who met him. He was indeed the "Gentle Man of Horror," and will be greatly missed.

—Roy Skeggs

He was just my age when he died—81. We always got on well. Of course, we only met when we were working. We lived in different parts of the country—he was down in Kent and I was up here in North London. He did some wonderful things, not only in film, but in the theater and on television. The world shall not see his like again.

—Michael Ripper



He had to be the most considerate actor I ever worked with. I had the pleasure of working with him twice. I did FRANKENSTEIN AND THE MONSTER FROM HELL and, of course, STAR WARS. I was on the set watching him help Carrie Fisher. She was in her first film, and he made sure she got into the key lights, that nobody else overshadowed her, things like that. And he did all these things at the expense of his own image on the film. Really, really lovely.

—Dave Prowse



Peter and I shared a dressing room together whilst on tour, and our dresser won the pool. Peter was more excited than the dresser! He was the most lovable friend.

—Michael Gough

I am, of course, devastated to hear of the death of my dear friend Peter Cushing in view of our professional and very personal relationship for so many years.

The last time I worked with him, and indeed saw him, was some weeks ago when we did the narration for the Hammer video *FLESH AND BLOOD* and found him full of spirit. His mind as sharp as ever, even though he was obviously very frail. He was a great fighter, having suffered from much illness over many years. I did know that he had gone into hospital and felt, from what I was told, that he was probably near the end.

Since the death of his wife in 1970 he only wanted to join her, and I think it is only now that he is really happy.

I have lost a wonderful friend. There will be no more telephone calls with all those hilarious stories we would tell each other. I shall miss the warmth and wisdom which will no longer be there.

There is no doubt in my mind that filmgoers all over the world will grieve deeply. He was much loved, so much respected and admired, not least, of course, by me.

—Christopher Lee

He took over Sherlock Holmes from me. I did a series of it and he took over. I asked him how he got on, and he said he'd rather sweep Paddington Station for a living than go through it again!

—Douglas Wilmer



Everyone agrees that they never met a man who was so genuine and kind and gentle. It's the most incredible obituary a man can have, that there was never a man who didn't love him. It's amazing that he should die today. It's been raining and raining, and I suppose it was a good day to die.

—Ingrid Pitt

He's been called Saint Peter. He was that, to be sure. But he was the salt of the Earth, and now that he's left it, the world is saltier for the tears of his legions of admirers.

In his major roles or minor, the last 20 years of his career one felt an undercurrent of sadness, a thread of thermody. We can be grateful that he was not the kind of mourning man to commit suicide to hasten a reunion or he would have ended the grieving two decades ago when he lost his wife and the light went out of his life. Vincent Price is now reunited with Coral, Boris with Evelyn, Peter at last with his Missus.

He was gracious in life about giving out autographs; as one by one we fans pass over to the Other Side, I wouldn't be surprised but what he'll have his hand out for a hearty handshake. In the meantime, he has left us a rich legacy of approximately 56 imagi-movies and about nine TV shows in the genre. When you're in a mood for remembrance of a consummate gentleman, just follow the crimson footprints down *Scarlet Street* to your friendly neighborhood video shop and pick out virtually any Cushing title blindfolded—even if it's a "B" pic, Peter always gave an "A" performance.

—Forrest J Ackerman



the NEWS



HOUND

Photo © 1994 Universal City Studios Inc.

Fall brings with it the promise of cooler days and colorful foliage: In other words, pretty soon things are gonna be cold and dead. In addition to leaves, the Hound has been raking up some chilling news.

Currently, **RADIOLAND MURDERS** is battling vampires and man-made monsters for box-office supremacy. The Universal release, teaming **DREAM ON**'s Brian Benben with Mary Stuart Masterson, follows in the noble tradition of such radio-based mystery comedies as Abbott and Costello's **WHO DONE IT?** (1942). In step with the latest Hollywood fashion, Benben has a scene in drag. As for the future . . .

DR. JEKYLL AND MR. HYDE: A century after the death of Robert Louis Stevenson, his most famous literary creation lives on. Steven Frears (**DANGEROUS LI-AISONS**) directs Julia Roberts and John Malkovich in **MARY REILLY**. Based on the Valerie Martin novel, **MARY REILLY** retells the split-personality story from the point of view of Dr. Jekyll's chambermaid Mary. And then there's **DR. JEKYLL & MS. HYDE**, a horror comedy starring Tim Daly and Sean Young, which has completed shooting in Canada. The supporting cast includes Polly Bergen and Harvey Fierstein. There are also plans to bring composer Frank Wildhorn and lyricist Leslie Bricusse's musical **JEKYLL AND HYDE** to Broadway. Guess you just can't keep a good doc down.

Principal photography has finished on **CASPER**, a live-action film produced by Steven Spielberg, based on the 1960s cartoon. Starring **THE ADDAMS FAMILY**'s Christina Ricci, **CASPER** has special effects reported to be "the most extensive ever."

In development is yet another Baby Boomer cartoon: **GIGANTOR**. The script is being written by Steve Meerson and Peter Krikes, who cowrote **STAR TREK IV: THE VOYAGE HOME**.

The once and (hopefully) future Sherlock Holmes, Jeremy Brett, spent last summer before the cameras for the feature film **MAD DOGS AND ENGLISHMEN**. (No, kids, it's not a musical version of *The Hound of the Baskervilles*.) Joss Ackland is among Brett's costars.

THE AVENGERS film is still in development. It may begin production in February of 1995, so keep your eyes peeled. The casting is still up in the air at this point . . . Sharon Stone



Brian Benben and Mary Stuart Masterson are confused by the deadly doings in Universal's **RADIOLAND MURDERS**.

reteams with **BASIC INSTINCT** screenwriter Joe Eszterhas for **JADE**, a new thriller directed by William Friedkin (**THE EXORCIST**) . . . David Lynch (**TWIN PEAKS**) produces **NADJA**, yet another take on Dracula, with Peter Fonda starring as vampire hunter Dr. Van Helsing . . . **IN THE MOUTH OF MADNESS** is director John Carpenter's latest film, starring Sam Neill (**JURASSIC PARK**). Inspired by the stories of H. P. Lovecraft, the fall release is Carpenter's highly-touted return to horror. Carpenter will follow his **MOUTH** with the long-planned remake of **VILLAGE OF THE DAMNED** (see *Scarlet Street* #14), slated to star Christopher Reeve and Kirstie Alley.

As long as we're talking directors: Quentin Tarantino (**RESERVOIR DOGS**) will write and direct Elmore Leonard's novel **KILL SHOT** . . . Robert Zemeckis, who has hit big with **FORREST GUMP**, plans on helping **HOUDINI** escape to the big screen . . . Brian DePalma (**RAISING CAIN**) will direct Tom Cruise in an updated version of **MISSION: IMPOSSIBLE**. No word on whether they'll be replacing the tape recorder with an exploding CD player. ("This CD will self destruct . . .")

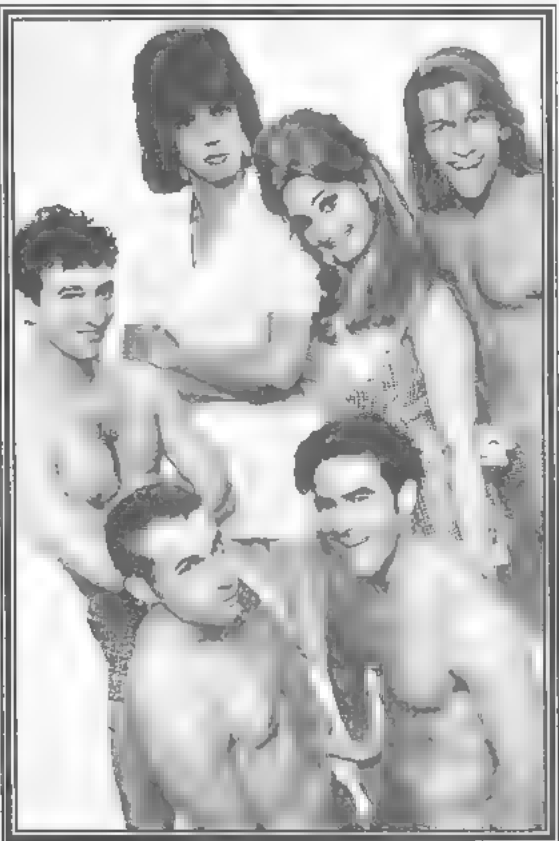
With **THE LION KING** taking in upwards of 250 mill thus far, Walt Disney is planning to stay in the lucrative jungles with an animated version of **TARZAN OF THE APES**. And speaking of the Lord of the Jungle, **GREYSTOKE: TARZAN AND JANE** (a sequel to the 1984 Tarzan film starring Christopher Lambert) is once again being talked up for production.

From apes to arachnids: **SPIDER-MAN** is trapped in a web of legalities that may keep Peter Parker and his sticky alter-ego off the screen. According to *Variety*, the lawsuits include 21st Century suing Carolco, Carolco suing Viacom and Columbia/TriStar Home Video, and Viacom suing everyone else. Can it be a plot by The Kingpin? The Green Goblin? Frederick Foswell?

Order in a year's supply of Nair: Robin Williams may play one of the leads in the Mike Nichols/Elaine May remake of **LA CAGE AUX FOLLES**, yet another in Hollywood's seemingly endless list of drag films. (See this issue's **FRANKLY SCARLET**.)

Though Anne Rice has been, shall we say, unrestrained in her criticism of Hollywood's treatment of her work, she has nonetheless sold yet another novel down the river to Tinseltown's Carolco Pictures. The river in this case is the Nile, and the novel: 1989's *The Mummy*. (Not to be confused with the proposed remake

Continued on page 26



The program for BLOOD ORGY OF THE CARNIVAL QUEENS, last summer's rollicking Off-Broadway musical comedy featuring murder, decapitation, a phenomenally-endowed go-go girl with hair almost as big as her hooters, and four cute but brainless go-go boys, gives thanks to Russ Meyer for "boundless inspiration"—but the creators of this show have tapped a vein much richer than anything found in that tired old bust-huckster's oeuvre.

No, BLOODY ORGY is nothing less than a pure distillation of the glorious tackiness that filled every frame of American International Picture's horror and beach party films of the 50s and 60s!

From such sunny AIP flicks as BEACH BLANKET BINGO (1965), we get Nan and Her Boys performing spectacular (and spectacularly funny) dance routines to such timeless tunes as "Wipeout," "Treat Her Right," and "The Theme From Sting Ray."

From such AIP spook spoofs as A BUCKET OF BLOOD (1959) and LITTLE SHOP OF HORRORS (1960), we get the comically tasteless plot—in this case, the story of how Kitty Valise, student nurse, accidentally decapitates a fellow nurse, then finds her way to the carny tent of Miss Margo, puts the head on display as one formerly belonging to the late Jayne Mansfield ("Legends in Formaldehyde!"), loses the exhibit in a battle with the vengeful Nurse Rhonda, and seeks to replace it with one presently belonging to the bubble-headed Nan.

Meanwhile, the songs keep coming: "Dream," with Kitty taking the lead; "Born Free," with the Boys taking whips to "tigress" Nan; and, for a grand finale, "Tijuana Taxi," a number that ends in

roadside disaster when . . . well, ya gotta be there.

Clinton Leupp (known professionally as Miss Coco) makes Kitty Valise a fine comic creation, and is matched by the sizeable talents of Robin Carrigan as Nan. (Carrigan not only performs, but choreographed the show and cowrote it with director Jim Fall.) Ginni Hinch is a hoot 'n' a holler as cigar-smoking Miss Margo (sort of a Mammy Yokum in younger days). The Boys (Pall Gale, John Cantwell, John O'Brien, and especially the expressive Eric Bernat) lend fleet-footed support in a variety of skimpy costumes.

As a director, Jim Fall knows how to go camping without losing his way. Nothing in BLOOD ORGY is "so bad that it's funny"—it's funny, all right, but intentionally so. Fall is helped immeasurably by Kristian Kraai, who provides one essential for this kind of show (wigs), and Richard Druther, who provides the other (heads).

Someone should bring back this show quick, because BLOOD ORGY OF THE CARNIVAL QUEENS is as bright and flashy as the carny midway on which it takes place. Its heart is in the right place, but its heads sure do get around!

—Drew Sullivan

Blood Orgy OF THE CARNIVAL QUEENS!





Jack Be Nimble

It seems only fitting that this particular issue of *Scarlet Street*, with its Ed-Wood-inspired references to cross-dressing, should make mention of the talented Alexis Arquette—name another actor who got the lead in a horror movie by popping out of a cake in full drag!

Not that *JACK BE NIMBLE*, a riveting fright flick from New Zealand director Garth Maxwell, contains such a confectionery fashion statement itself, but Arquette (Rosanna and Patricia's 24-year-old kid brother) is becoming as widely known for his onstage persona of Eva Destruction as he is for his critically acclaimed perfs in such films as *LAST EXIT TO BROOKLYN* (1989) and the current *PULP FICTION*.

Dubbed "a superior genre film" by *The New York Times*, *JACK BE NIMBLE* tells the terrifying tale of Jack and Dora, a brother and sister separated in childhood. Years later, Dora (Sarah Smuts-Kennedy) has become an unhappy misfit with psychic powers. Not to be outdone, Jack (Alexis Arquette) becomes a full-fledged psycho. He creates a flashing whirligig in shop class and hypnotizes his foster parents, who have a habit of whipping him with barbed wire, into killing themselves. Unfortunately, he lets his three ultra-creepy stepsisters live—and, when he leaves to find Dora, they follow with vengeance in their hearts.

"I just had a gut feeling toward the part," says Arquette. "However, I had no idea just how intense the role was going to be."

JACK BE NIMBLE is on video from Cinevista.

—Drew Sullivan

NEWS HOUND

Continued from page 24

of Universal's 1932 classic, a project that seems to have bitten the dust.)

Shooting has been completed on a remake of *KISS OF DEATH*, starring David Caruso and *MAD ABOUT YOU*'s Helen Hunt... Teri Hatcher (Lois of TV's *LOIS & CLARK: THE NEW ADVENTURES OF SUPER-MAN*) stars with Alec Baldwin and Eric Roberts in an erotic thriller called *HEAVEN'S PRISONERS*.

David Caruso has fled the force. The star of ABC's hit series *NYPD BLUE* has opted to leave the show to pursue stardom on the big screen. (Well, look how swell it worked out for Tom Selleck.) Caruso will appear in a few fall episodes, then it's anybody's guess.

While these many TV actors are filling the big screen, film actress Emma Thompson is appearing on the telly. She's starring in the October *MASTERPIECE THEATRE* production of *THE BLUE BOY*, a chiller about a woman haunted by the vision of a dead child.

In other TV news, Hercule Poirot (David Suchet) returns for his sixth series (four new episodes), while French detective *MAIGRET* (six episodes) is coming back for a second series this year. In addition to these popular sleuths, *MYSTERY!* will feature *A DARK-ADPATED EYE*, based on the novel by Ruth Rendell (writing as "Barbara Vine"). No word yet on when *THE MEMOIRS OF SHERLOCK HOLMES* will appear.

Director Paul Schrader (1982's remake of *CAT PEOPLE*) teams with producer Gale Ann Hurd (*ALIENS*) to make *WITCH HUNT* for HBO. It's a sequel of sorts to the cable station's *CAST A DEADLY SPELL*, but Fred Ward will not be returning in his role as a detective named Lovecraft... Showtime will be the place to see a revival of *THE OUTER LIMITS*. A two-hour movie starts things off, followed by 20 one-hour shows. Showtime may also come to the rescue of the sequel to *TALES OF THE CITY*, provided there is enough foreign funding to help finance the venture.

Look for Stephen King's next mini-series adaptation, *THE LANGOLIERS*, on ABC in time for the February sweeps in 1995.

CBS has *UNDER SUSPICION*, a new crime series that sounds suspiciously like *PRIME SUSPECT*. The main character is a lone female detective in an all-male squad room. Ironically, *PRIME SUSPECT*'s creator, Lynda La Plante, has a CBS project in the works, based on La Plante's *SEEKERS*, which aired in Britain to much acclaim.

THE YOUNG INDIANA JONES CHRONICLES will now be seen on The Family Channel, where our hero will face new threats—none so frightening as the fact that he's on the same channel as Pat Robertson. The first telefilm, *YOUNG INDIANA JONES AND THE HOLLYWOOD FOLLIES*, is scheduled to premiere on October 15... Steven Spielberg's new series, *EARTH 2*, will also premiere in late October as a two-hour film. Debrah Farentino, last seen on *NYPD BLUE*, has joined the unearthly cast.

The producers of **ROBOCOP: THE SERIES** have acquired the rights to the F/X films from Orion. The action thrillers, which deal with the exploits of a movie-effects man, will be turned into a syndicated TV show.

Meanwhile, on the video front, Warner Bros. has unleashed some frightening new titles. **DRACULA A. D. 1972**, **TROG**, **FRANKENSTEIN MUST BE DESTROYED**, and **PHANTOM OF THE RUE MORGUE** can now be yours for only \$19.95 each. Warners has also reduced the prices on such classic Hammer titles as **DRACULA HAS RISEN FROM THE GRAVE** and **TASTE THE BLOOD OF DRACULA**—now only \$19.95 each. **CURSE OF FRANKENSTEIN**, **HORROR OF DRACULA**, and **THE MUMMY** have been reduced to \$14.95. The discounts will only last until December 23, 1994, so get 'em while they're cheap!

Decembers brings a boxed laser-disc set called **UA SCI-FI MATINEE** (with liner notes from *Scarlet Street's* own Tom Weaver). The films: **IT! THE TERROR FROM BEYOND SPACE**, **RED PLANET MARS**, **THE MAN FROM PLANET X**, and **THE**

MONSTER THAT CHALLENGED THE WORLD. All for 99 bucks.

MCA/Universal has reduced the prices on **HALLOWEEN II** and **HALLOWEEN III: SEASON OF THE WITCH**. Both can be now yours for \$14.95 each. The same company is releasing five episodes of everybody's favorite rumpled detective, **COLUMBO**, along with five episodes of **THE ROCKFORD FILES** (\$14.95 each).

Not to be upstaged, Paramount has brought the price on **SLIVER** down to \$19.95, while **DEAD AGAIN** and **PATRIOT GAMES** can be yours for \$14.95 each. Even cheaper are **EVIL OF DRACULA** and **LAKE OF DRACULA**, along with the first eight **FRI-DAY THE 13TH** films, all for under \$12 each. For rental only are **ACCIDENTAL MEETING**, **DRAGONWORLD**, and **PUPPETMASTER V**, the last two from Charles Band.

Already out there: **THE CROW** flew on video in September, and the same month saw the release of **ATTACK OF THE 50 FT. WOMAN**, the HBO remake starring Daryl Hannah. Turner video released **THE HALLOWEEN TREE**, an animated

adaptation of Ray Bradbury's story, for only 20 bucks.

October sees the release of **DANGEROUS TOUCH**, an erotic thriller starring Lou Diamond Phillips, and **THE PRESENCE**, a sci-fi horror flick directed by Tommy Lee Wallace (**HALLOWEEN III: SEASON OF THE WITCH**).

Speaking of Halloween, that gloriously gory holiday means it's time for all those living (or dead) to visit Cortlandt Hull's *The Witch's Dungeon*. If you haven't heard of it, the *Dungeon*, located in Bristol, Connecticut, is a museum of classic horrors, with lifesize reproductions of your favorite fiends and narration by Mark Hamill, June Foray, and the late, great Vincent Price. For information, call 203-583-8306.

A fond farewell to Peter Cushing, Henry Mancini, Dennis Potter, Hans J. Salter, Sidney Gilliat, Johnny Downs, Cameron Mitchell, Stephen McNally, Louise Troy, John Doucette, Joan Harrison, David Langton, Barry Sullivan, Robert Hutton, and Ish Kabibble.



Frazetta on Display

For the first time ever, legendary artist Frank Frazetta will receive a retrospective exhibit from the Alexander Gallery in New York City.

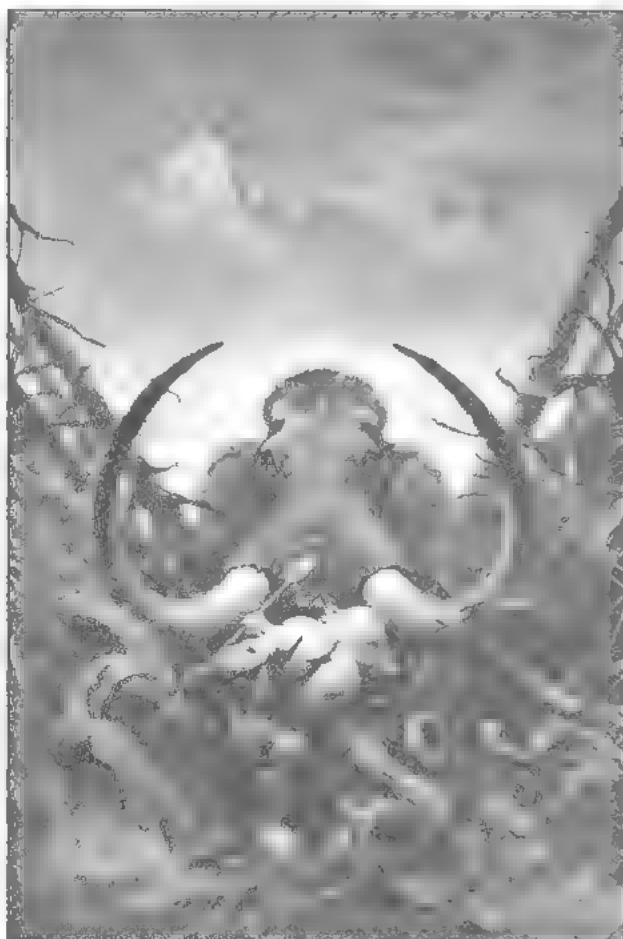
For over 50 years, Frazetta has been defining and redefining the standards of both comic book and fantasy art. He is renowned for a graphically realistic style which—combined with his limitless imagination—makes for visually stunning illustrations.

Beginning with the covers of *Buck Rogers* for *Famous Funnies*, and then moving up to work for Al Capp on *Li'l Abner*, Frazetta made a rapid climb in the industry. His classic depictions of Tarzan of the Apes for the Ace Paperback reprints of Edgar Rice Burroughs' work remain one of the definitive renditions of the jungle gent. Rivaling his Tarzan work are Frazetta's exotic book covers for books featuring Robert E. Howard's *Conan the Barbarian*.

Frazetta has not only influenced artists in the field of comics, but the silver screen has also benefited from his talents. Teaming with animator Ralph Bakshi, Frazetta helped create **FIRE AND ICE** (1983), an animated sword and sorcery epic.

The gallery exhibit begins with a black-tie event on October 29. It will be open to the public for the entire month of November through December 23, 1994. The Alexander Gallery is located at 980 Madison Avenue, New York, New York.

—Sean Farrell





"But how much tape do you have with you?" asked the vampire, turning now so the boy could see his profile. "Enough for the story of a life?"

—Interview With the Vampire

INTERVIEW WITH THE VAMPIRE, bounced from one coffin to another since Anne Rice's best-selling novel came out in 1976, finally previewed in Los Angeles and New York City last August 19, for nationwide release November 18. The controversial film, the latest from Irish director and screenwriter Neil Jordan, stars, as the family that preys together, Tom Cruise as Lestat de Lioncourt, Brad Pitt as Louis de Pointe du Lac, and Kirsten Dunst as Claudia. Pending final editing, INTERVIEW WITH THE VAMPIRE promises to be a mostly faithful adaptation of Rice's story, with a lot of the dialogue taken verbatim from the novel.

In an exclusive interview with Neil Jordan, *Scarlet Street* asked whether the director had visualized anything in preproduction that he wasn't able to achieve on film. "No, I don't think so," Jordan said. "No, not at all, really. I shot the film a little bit longer than the movie we have at the moment—I dropped a couple of scenes—but apart from that, it's pretty much what I wanted."

Asked how his script differs from Anne Rice's novel, Jordan replied, "Well, it's as close to the novel as I think we could get it. Anne had written a script that was quite a bit different from the novel, really. All I did was try to tell the story of the novel in a more complete way."

He added, "It's a difficult novel to adapt. It's taken 17 years to make the movie, hasn't it? I don't know how many writers they had on it, but there were quite a few people before me."

Lestat Lives!

article and interview by

Belia Loban
and *Richard Valley*

It's no secret that trouble and negative press beset the production from the start, but Jordan and Geffen Pictures got the job done after failed efforts by Paramount, producer Julia Phillips, and numerous others to turn the tale into everything from a TV miniseries (the Olsen Twins as Claudia?) to a Broadway musical (Michael Damien as Lestat?).

Neil Jordan copped an Oscar for Best Original Screenplay for his acclaimed 1992 thriller, *THE CRYING GAME*, which was nominated for six Academy Awards. The plot, in which a reluctant terrorist's ambiguous new girlfriend turns out to be a boyfriend, prepared Jordan to explore the pansexual ambivalence of INTERVIEW's beefcake bloodsuckers.

Jordan also brings experience with high-toned horror to this film. His professional debut came in 1981, as creative consultant on John Boorman's Arthurian dark fantasy, *EXCALIBUR*. He explored the supernatural again as director of *THE COMPANY OF WOLVES* in 1985. (Many fans consider this one of the best werewolf movies ever made.) In 1987, Jordan filmed a comic ghost story, *HIGH SPIRITS*, with critically disastrous results. "I like the supernatural," he told *Scarlet Street*. "I like the horror genre. Of my previous work, this film is closest to *THE COMPANY OF WOLVES*."

Other Jordan features include *MONA LISA* (1986), *WE'RE NO ANGELS* (1989), and *THE MIRACLE* (1991).

Although INTERVIEW WITH THE VAMPIRE is a fright film, there hasn't been much concern about whether it will actually raise any hackles. Instead, the bone of contention has been the picture's sexual content. According to Jordan, "That's the nature of the book, really. The book has got an eroticism that is far more to



...tells his story
Interviewer
Chris ... , beginning
with ... on by Lestat
... vampirism;
... his escape to
... the child vam-
pire, Claudia (Girsten Dunst);
and concluding in Paris with
Santiago and Madeleine
(Stephen Rea and Domeziana
Giordano).

the forefront than the actual horror. It's written from the point of view of the monsters. You sympathize with these characters and enter their world. So the book is not a book where you deal with an innocent in peril, like Bram Stoker's *Dracula*, for instance, where Lucy and Harker and all those people are actually under threat from this evil force, and you identify with those characters. In this book, you identify with the vampire, so it's far more disturbing and sexual than it is straight, old-fashioned horror."

Jordan added that the hardest part of filming *INTERVIEW WITH THE VAMPIRE* "was to get the heart, the emotional heart, of the book into a motion picture ... to simply tell Louis's story, because it's a very interior story. The book is mainly Louis conveyed through monologues, and to get the emotional heart of that character and sense of loss and anguish was difficult to do."

To this end, the film changes some details of Rice's novel. Louis becomes self-destructive, easy prey for Lestat, not by blaming himself for the death of his deeply religious brother, but out of grief over the death of his wife and baby in childbirth. This plot switch also serves to establish Louis' heterosexuality, or at least his willingness to mask his homosexuality through conventional marriage and fatherhood. (Sounds so Hollywood, doesn't it?) Interestingly, Anne Rice has said that she wrote *Interview* while grieving over the leukemia death of her own young daughter, Michelle, and that she unconsciously based Claudia, a vampire doomed to eternity in a child's body, on Michelle.

"He came in from the courtyard, opening the French doors without a sound, a tall fair-skinned man with a mass of blond hair and a graceful, almost feline quality to his movements."

—*Interview With the Vampire*

Tom Cruise played his first major role in *TAPS* (1981), then made his reputation with *RISKY BUSINESS* (1983)





LEFT: Lestat (Tom Cruise) brings home two tasty treats for Louis, in one of the homoerotic scenes retained from the novel. **BELOW:** Brad Pitt as Louis de Pointe du Lac.

and attained superstardom in *TOP GUN* (1986). Other roles followed in *RAIN MAN* (1988), *FAR AND AWAY* (1992), and *THE FIRM* (1993). He received an Oscar nomination as disabled Vietnam vet Ron Kovic in Oliver Stone's *BORN ON THE FOURTH OF JULY* (1989), his most complex performance to date.

In past issues, *Scarlet Street* has covered the controversy over the casting of Cruise as Lestat after Daniel Day-Lewis turned down the role. (Anne Rice has said that she envisioned Lestat as a youthful Rutger Hauer.) At 31, Cruise looks young for his age and isn't known for a cerebral acting style. Rice and the majority of her fans seem to prefer the more complex (if endlessly chatty) Lestat that the author developed in *Interview With the Vampire's* three sequels, beginning with 1985's *The Vampire Lestat*. However, the Lestat of *Interview*, the first novel in the series, is shallow, gratuitously cruel, and not even especially intelligent, just clever. (Sounds so Hollywood . . . or did we already say that?) Since Cruise has had considerable success playing selfish, manipulative young men (particularly in *RAIN MAN* and 1986's *THE COLOR OF MONEY*), this early incarnation of Lestat may be well within his range.

In any event, Jordan claims that, contrary to persistent rumors that had Cruise doing everything from complaining that Pitt looked taller and prettier than he did on camera to tearing every gay-tinged scene out of the script, the star didn't balk at portraying Lestat's evil nature or his sexual versatility.

Amidst all the Tom-foolery, it's easy to forget that Louis and Claudia are by far the more difficult roles. Brad Pitt's previous films include 1991's *THELMA AND LOUISE*, in which his chest got better reviews than his acting, *JOHNNY SUEDE* (1991), *A RIVER RUNS THROUGH IT* (1992), and *KALIFORNIA* (1993). One of the first actors cast for the picture, Pitt also struck Anne Rice as too boyish to play Louis, though he hasn't had to dodge nearly as many brickbats as his megahunk costar.

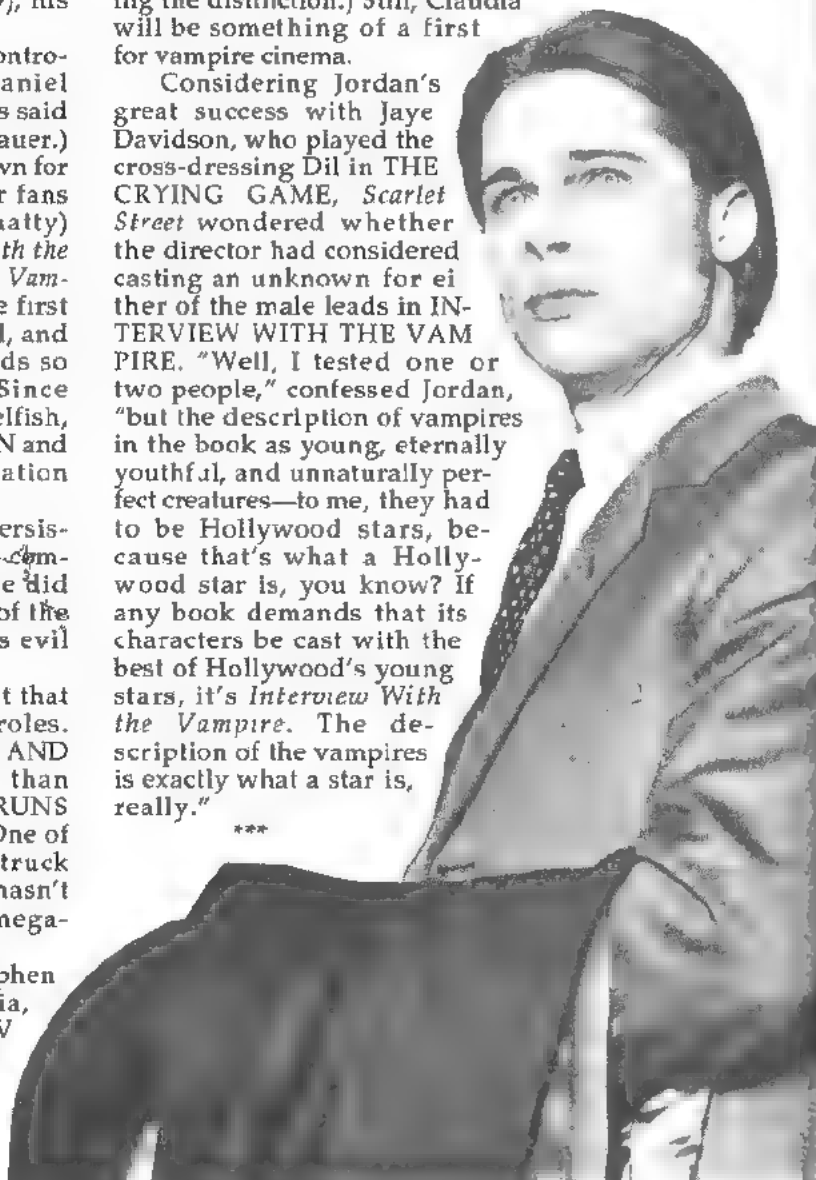
After a long search, Jordan and producer Stephen Woolley chose the first actress tested for Claudia, Kirsten Dunst. Dunst, 12, played Kitten on the TV series *SISTERS*, appeared in the recent Michael J. Fox comedy *GREEDY*, and went straight from *IN-*

INTERVIEW to the latest remake of the venerable *LITTLE WOMEN*.

In the novel, Claudia is only five or six years old when she joins the ranks of the undead. Jordan observed that no actress that young could handle Claudia's dialogue, let alone the transformation from a human child to a sophisticated vampire woman trapped in a little girl's body. Because some girls become sexually active at Dunst's age in real life, Claudia's erotic behavior may seem less disturbing now than it would have with a younger actress in the role. Casting an adolescent changes Claudia to a seductive nymphet, a Lolita with fangs. Her interaction with men, in scenes such as those in which she lies pressed against Louis in the coffin they share, may not evoke the forbidden images of pedophilia hinted at in the

novel, where Rice specifically describes Louis as both father and lover to Claudia. (Rice refers to the peculiar vampiric version of eroticism, of course, not to physical sex, but the audience is bound to have trouble making the distinction.) Still, Claudia will be something of a first for vampire cinema.

Considering Jordan's great success with Jaye Davidson, who played the cross-dressing Dil in *THE CRYING GAME*, *Scarlet Street* wondered whether the director had considered casting an unknown for either of the male leads in *INTERVIEW WITH THE VAMPIRE*. "Well, I tested one or two people," confessed Jordan, "but the description of vampires in the book as young, eternally youthful, and unnaturally perfect creatures—to me, they had to be Hollywood stars, because that's what a Hollywood star is, you know? If any book demands that its characters be cast with the best of Hollywood's young stars, it's *Interview With the Vampire*. The description of the vampires is exactly what a star is, really."



Here Comes Mr. (Neil) Jordan!

The director of *The Crying Game* tackles *Interview With the Vampire*

by Richard Valley

Scarlet Street: Are you satisfied with the finished film?

Neil Jordan: Yes. I'm very happy. Very happy.

SS: Do you work closely from the script or are you the sort of director given to on-set inspiration?

NJ: Well, you can't improvise a film like this, a film that demands so many elements fall into place. *INTERVIEW* has a lot of optical effects and sets that had to be built long in advance of filming. There's so much coordination necessary that you can't really improvise. Some of the dialogue was changed, because it wasn't working out for us. I wouldn't call it improvisation; I'd call it adding more layering and textures to it.

SS: Did any changes have to be made in the script when Christian Slater stepped into the role originally intended for River Phoenix?

NJ: No. No, none at all.

SS: How important do you think it is that your film satisfy fans of the book?

NJ: Well, it depends on what fans of the book are. (Laughs) If fans are people who like the book, I think it's very important. If fans are people who have read the book and

understand what it means, yes, I think it's tremendously important. If fans are people who love all the subsequent books more than the first one, which I think is the best of them, or if they're Lestat fans,



Neil Jordan and Kirsten Dunst

then it's not important to me. Lestat becomes a different character in the other books. But if they're fans of *Interview With the Vampire*, then it's very important to me.

SS: How much of the novel's homo-eroticism has been retained for the film version?

NJ: All of the eroticism that's in the book is in the movie. Nobody seems to notice that vampires don't have sex, you know? That's one of the vital parts of the book to me—that, if you're a vampire, you don't have sex. Nobody seems to be aware of that. It's a very erotic movie, but its eroticism is not to do with sexuality. It has nothing to do with gender. It's to do with the urge to take the victim, which is an erotic urge. The taking of blood is very sexual.

SS: Is it true that Tom Cruise was uncomfortable with the sexual aspects of the story?

NJ: Not true, no. Very far from true. He's great, you know? He's wonderful. They both are, both Tom and Brad Pitt. Working with these two was wonderful, because they were both working in areas they'd never worked in before. Brad actually was having to deal with pages and pages of dialogue, which he'd never had to do before. Tom was exploring aspects of drama-turgy and characterization that he'd never explored before. It was like working with two fresh actors, entirely. It was very exciting. They were both doing things that nothing in their previous personae would prepare you for.

"I begged Lestat to let me stay in the closet, but he laughed, astonished. 'Don't you know what you are?' he asked."

—*Interview With the Vampire*

Although Lestat and Louis apparently won't share a coffin, as they do on the printed page, certain scenes in the film version may prove more darkly erotic than in the book. In the novel, for instance, Lestat and Louis kill the plantation overseer in his bed. In the film, apparently, he's fresh from whipping a slave, an image that gives the bloodsucking scene that follows an extra tinge of sadomasochism.

For *INTERVIEW*'s vampires, Jordan maintains, eroticism is neither homo nor hetero and doesn't focus on gender or genitalia. Like Rice, Jordan uses the iconography of human sexuality as a metaphor for some-

thing alien that humans can't understand on its own terms. The blood of life, not the seed of life, excites the vampire. In the film, when Louis, newly made a vampire, says he wants a woman, Lestat laughs and informs him that soon that kind of distinction won't matter to him any more. Rice makes this point explicitly in her 1992 sequel *The Tale of the Body Thief*, in which Lestat trades bodies with a human being and discovers he's forgotten how to handle a penis (for either of its functions).

Jordan insists that *INTERVIEW*'s eroticism has nothing to do with sexual desire, that it resides solely in the vampire's urge to take a victim (see sidebar above), but those versed in *The Vampire Chronicles* disagree: They point out that Rice's undead develop strong emotional ties not only to bipedal edibles, but to their fellow fiends. Lestat loves Louis long after he



LEFT: Louis (Brad Pitt) poses with his murderous "daughter," Claudia (Kirsten Dunst), who pressures him to destroy Lestat. **RIGHT:** For the Paris scenes, Antonio Banderas plays an Armand considerably older than the teenage boy in Anne Rice's original story.

stops being a Slurpee on legs, and Armand's hunger to spend eternity with him is entirely nongastronomical in nature. It's not for nothing that Rice has a large gay following among her readers; nor does it surprise that *Interview* was originally perceived as a metaphor for what was then a still very closeted homosexual subculture. (In this, *Interview* follows the lead of an earlier play and motion picture, John Van Druten's *BELL, BOOK AND CANDLE*, in which the metaphorical society, complete with smoky Greenwich Village bars and forbidden fruit, was one of witches and warlocks.)

"Will I... die?" the boy whispered as he looked up slowly, his mouth wet and slack. "Will I die?" he groaned, his lips trembling.

—*Interview With the Vampire*

Jordan's exploration of the human and vampiric condition retains Rice's concern with morality and religion. As in the novel, Louis agonizes over the ethics of feeding on human beings. He debates with himself and other characters about whether his soul is damned to hell for what he has done.

The aforementioned "other characters" are impressively cast, despite some abrupt changes of personnel early on. Miranda Richardson of *THE CRYING GAME*, set to play Madeleine, withdrew, and was replaced by Domeziana Giordano. Tragically, River Phoenix, cast in the crucial part of Molloy, the Interviewer, collapsed in convulsions outside the trendy Viper Room in Los Angeles and died of a drug overdose at the age of 23 on Halloween night, 1993, only a few weeks before filming began. Christian Slater took over the role on short notice. (Another top contender, Leonardo DiCaprio, was deemed too young for the role.)

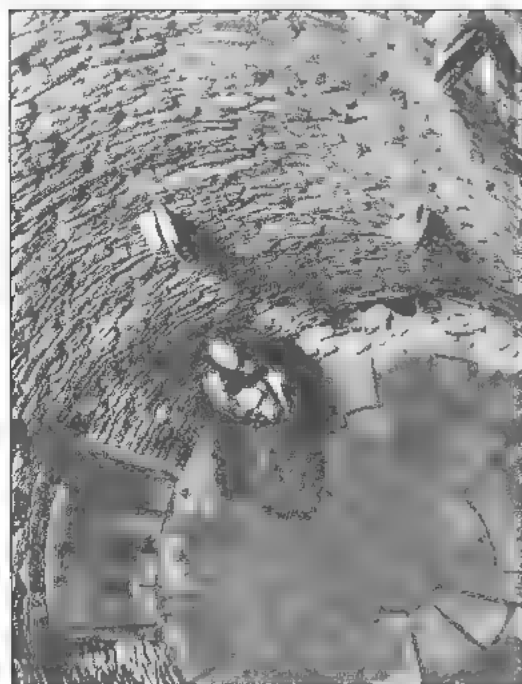
Lelia Loban is a former investigative researcher, a freelance writer, and a regular contributor to Scarlet Street. She owns a stained-glass art studio in Virginia.

Slater gave a particularly impressive performance as a junior Jack Nicholson in 1989's *HEATHERS*, and has earned a solid reputation with *PUMP UP THE VOLUME* (1990), *MOBSTERS* (1991), and *ROBIN HOOD, PRINCE OF THIEVES* (1991). Although the Interviewer has no name in the novel, Rice christened him Molloy in one of her sequels, *The Queen of the Damned* (1988). Rice calls him "a boy," but Louis describes Molloy in the film as over 24.

Among his many credits, Irish actor Stephen Rea, who plays Louis's sinister adversary, Santiago, received an Oscar nomination for his role of Fergus, the sexually-challenged terrorist of *THE CRYING GAME*, his third Jordan film after 1982's *ANGEL* (aka *DANNY BOY*) and *THE COMPANY OF WOLVES*. Spanish actor Antonio Banderas appears as Armand, leader of the Paris vampires in their morbid theater. (The motion picture eliminates the novel's preParis, Central Europe scenes, in which Claudia and Louis search for vampiric kindred but discover only mindless and disgusting reanimated corpses.) Banderas appeared in five films for Pedro Almodovar, including *WOMEN ON THE EDGE OF A NERVOUS BREAKDOWN* (1988) and *TIE ME UP, TIE ME DOWN* (1990). He also made *THE MAMBO KINGS* (1992) and *HOUSE OF THE SPIRITS* (1993), then earned critical praise for his supporting role as Tom Hanks' lover in *PHILADELPHIA* (1993).

An all-star team brings quality production values to this \$50 million effort. Jordan told *Scarlet Street* that he used his *CRYING GAME* crew on *INTERVIEW WITH THE VAMPIRE* whenever he could. "Most of the production team was from *THE CRYING GAME*. The cameraman I like to work with, Philippe Rousselot, who actually didn't work with me on *THE CRYING GAME* because he wasn't available, is on *INTERVIEW WITH THE VAMPIRE*."

Jordan added, "I worked with a designer I've never worked with before, Dante Ferretti. He's a wonderful designer." Ferretti, an architect, created gloom and



LEFT: In Paris, Louis and Claudia (Brad Pitt and Kirsten Dunst) find an entire society of vampires under the leadership of the charismatic Armand (Antonio Banderas). **RIGHT:** Claudia and Madeleine (Dunst and Domeziana Giordano) suffer a dreadful fate at the hands of their fellow undead.

opulent nightmares for *INTERVIEW* on 65 sets at Pine-wood Studios in England. The company also filmed exterior locations at historic sites, from mansions such as the Oak Alley Plantation near Vacherie, Louisiana (for the Pointe du Lac home) to original slave cabins near Thibodaux. Viewers will see scenes filmed on location in San Francisco and Paris, along with genuine tall ships on the Mississippi River.

Asked whether he tried for a different style or look between the period and present-day scenes, Jordan laughed and said, "Well, we used different buildings. Different architecture. We had to cover from about 1791 to the present day, with scenes set in New Orleans, New York, Paris, and Los Angeles. The visual atmosphere of the film is very consistent, though."

Cinematographer Philippe Rousselot worked with Jordan previously on *WE'RE NO ANGELS* and *THE MIRACLE*. Already celebrated for his work on *DIVA* (1982), *HOPE AND GLORY* (1987), and *HENRY AND JUNE* (1990), he won an Oscar in 1992 for *A RIVER RUNS THROUGH IT*. Rousselot provided an unusual lighting scheme for *INTERVIEW* by bathing the entire production in the soft glow of Chinese paper lanterns.

Costume designer Sandy Powell collaborates with Jordan for the third time. (She also costumed *THE CRYING GAME* and *THE MIRACLE*.) For *INTERVIEW*, she used shimmering fabrics such as shot silk to take advantage of Rousselot's lighting. Although the film spans 200 years, a color palette for each character lends continuity, with Lestat in cold tones, Louis in earth tones, and Claudia in pastels. One of Powell's biggest challenges was to show through wardrobe the way Claudia ages emotionally while remaining physically a child.

Producer David Geffen, well-versed in both horror and themes of sexual ambivalence, vocal in his denunciation of Anne Rice's complaints about *INTERVIEW*'s casting, released the dark comedies *LITTLE SHOP OF HORRORS* (1986) and *BEETLEJUICE* (1988), as

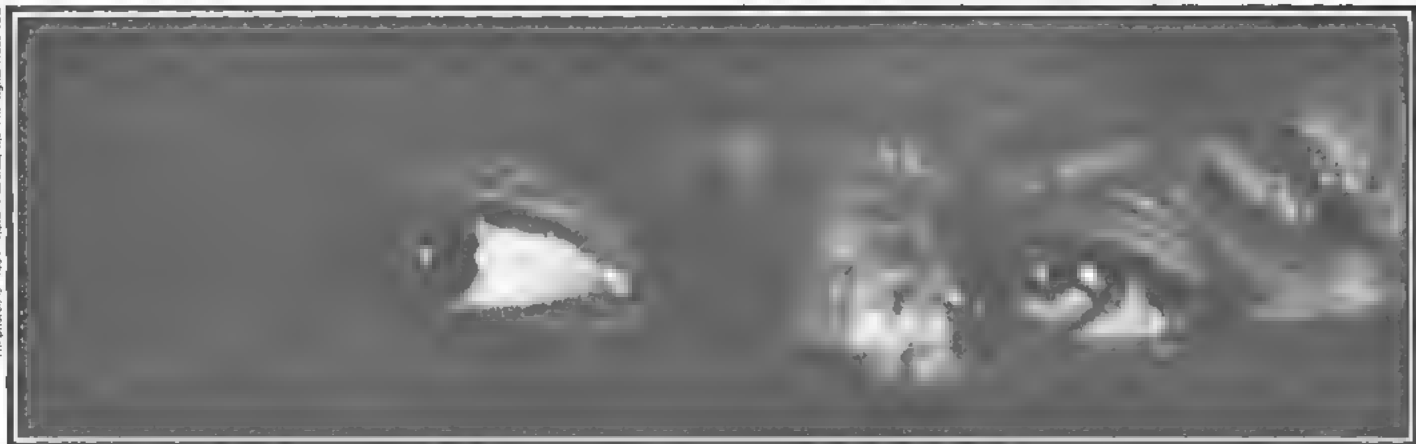
well as more mainstream fare such as *PERSONAL BEST* (1982), *RISKY BUSINESS*, and *M. BUTTERFLY* (1993). Jordan's longtime associate, Stephen Woolley, who coproduces with Geffen, also worked with the director on *THE CRYING GAME*, as well as *THE COMPANY OF WOLVES* and *HIGH SPIRITS*.

INTERVIEW also boasts the stellar services of special effects wizard Stan Winston, who won an Emmy in 1972 for the sci-fi telefilm, *GARGOYLES*, and later gained legendary status with *ALIENS* (1986), *PREDATOR* (1987), *EDWARD SCISSORHANDS* (1990), and *TERMINATOR 2* (1991), among others. Winston created Danny DeVito's Penguin makeup for *BATMAN RETURNS*. Rather than mask the boyish looks of Cruise and Pitt, Winston emphasized them as a key to the characters' androgynous appeal. His vampire effects and makeup give Winston's children of the night the neurasthenic, elegant, almost fragile look of the idealized Romantic.

Jordan's most obvious deviation from the source novel may (or may not) turn out to be the ending. The book concludes with the Interviewer, Molloy, as he makes the fateful decision to seek out Lestat in order to gain immortality in the vampire's embrace. It's a scene that might not have filmed well; in any event, it would have lacked the visceral punch that is part and parcel of the modern horror movie. *Scarlet Street* won't spoil an ending, but let's just say we anticipate a horror story shockeroo that may not be quite what fans of the novel expect.

Then again, maybe what diehard fright fans really want to know is whether or not *INTERVIEW WITH THE VAMPIRE* will scare its audience. Not surprisingly, Neil Jordan answered strongly in the affirmative. "Yes, it contains quite a few scenes where the audience will find it difficult to watch. It's going to be quite confrontational."





Much Ado About Frankenstein

Kenneth Branagh films Mary Shelley's Classic
by Ken Schachtman

One night in 1816, while vacationing in Switzerland, Mary Shelley had a nightmare. She decided to share it, and *Frankenstein*, the world's most famous horror story, was published in 1818, when she was not quite 20 years old. The tale has been retold on stage and screen with dozens of variations ever since.

James Whale's *FRANKENSTEIN* (1931), arguably the most famous of these recreations, was dominated by Boris Karloff's performance as the lumbering, inarticulate, brutal yet ultimately pitiable monster. Hammer's *CURSE OF FRANKENSTEIN* (1956), and the studio's ensuing series, centered on Frankenstein himself, with Peter Cushing giving a riveting performance as the monomaniacal baron who would give life to the dead (in the first instance, Christopher Lee).

There have been many other adaptations, most notably AIP's *I WAS A TEENAGE FRANKENSTEIN* (1957), with Whit Bissell as a deranged doctor spouting risible lines, and Gary Conway as a monster with a buffed surfer bod and a head thrown together in a cuisinart. Perhaps the most memorable TV version was *FRANKENSTEIN: THE TRUE STORY* (1973), with Leonard Whiting (as Frankenstein), David McCallum, and James Mason sharing in the creation of Michael Sarrazin, the latter playing a perfect "monster" whose form starts gradually to decompose.

Now Francis Ford Coppola, following his success with *BRAM STOKER'S DRACULA* (1992), has given the old yarn the big budget treatment, with a host of stars and costly sets. For this Tri-Star production, Coppola, chairman of American Zoetrope and the man behind the *GODFATHER* trilogy and *APOCALYPSE NOW* (1979), shares production credit with James V. Hart, screenwriter of *HOOK* (1991) and the latest incarnation of *DRACULA*, and John Veitch, former president of Worldwide Production for Columbia Pictures. Fred Fuchs, president of American Zoetrope, is executive producer, and David Parfitt, cofounder with Kenneth Branagh of the Renaissance Theatre Company, is coproducer. *FRANK-*

ENSTEIN's writing credits are shared by Steph Lady, Frank Darabont, and Kim Harris. Roger Pratt is director of photography.

The multitalented Kenneth Branagh, whose credits include *DEAD AGAIN* (1991), and *MUCH ADO ABOUT NOTHING* (1993), not only directs and coproduces *MARY SHELLEY'S FRANKENSTEIN* but also stars as the obsessive Victor Frankenstein. "For me, this story is less of a horror film and more of a larger-than-life Gothic fairy tale. It's full of real psychological insights about family," Branagh says. "The image I kept seeing was of a child in the delivery room, delivered and then abandoned, squealing and screeching. That is essentially what happens in the book. Frankenstein abandons his child and thereafter suffers the appalling consequences of his actions. The idea of a man playing God and cheating death is a primal myth and poses several questions: Is it evil for a man to disregard the consequences of bringing another creature into the world? Who is more evil—Frankenstein or his abandoned creature? What would you do if someone you loved died and you had the power to bring them back to life?"

Branagh brought in a new writer, Kim Harris, and worked with him on the final screenplay. The story element that most changed was the relationship between Victor Frankenstein and his soulmate, Elizabeth. "I wanted to make the love story very strong," Branagh claims. "I wanted to show an elemental passion that is as powerful as Victor's obsession with his work, a love that would seem big enough to overcome the tragedy of the story—if it were not for Victor's fatal obsession."

Helena Bonham Carter plays Elizabeth. "Through Elizabeth's love, Victor has the chance to redeem himself," says Bonham Carter. "The fact that he doesn't only serves to heighten the tragedy, because he has all the more to lose. In many ways Elizabeth is stronger and has more integrity than Victor. She is passionate, heroic and brave. She is also more emotionally mature than he is."

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LEFT: Victor Frankenstein (Kenneth Branagh) burns the midnight candles in his quest to create life in *MARY SHELLEY'S FRANKENSTEIN*. RIGHT: Helena Bonham Carter plays Elizabeth, Victor's bride-to-be and an object of interest to his Creature.

Helena Bonham Carter is a far from ordinary person herself. Educated at one of London's most famous boys' schools, Westminster, she was destined for an academic life before Trevor Nunn spotted her potential and cast her in the lead role in *LADY JANE* (1985). Critical acclaim came with the role of Lucy Honeychurch in Merchant/Ivory's *A ROOM WITH A VIEW* (1985). Bonham Carter went on to play Ophelia to Maverick Mel Gibson's *HAMLET* (1990), and was featured in *HOWARDS END* (1992).

For the third point in this triangle of terror, the Creature, Branagh chose one of the few actors able to

bring a larger-than-life presence to the screen no matter what role he plays: Robert De Niro. "I wanted a Creature that was completely different from previous films and much nearer to what Mary Shelley envisaged," says Branagh. "He had to be two things—he had to be hideous, but he also had to be tremendously sympathetic because of his terrible plight. He had to be as articulate as the Creature in the book. I wanted a wise, intelligent Creature who could be angry and even funny at times, who would have a sense of humor, however darkly ironic. We had to cast an actor who could have great compassion and wit, and strength, violence, and danger

LEFT: Creating the Creature's creation: Under Kenneth Branagh's direction, Robert De Niro reaches new heights. RIGHT: What are Victor and Elizabeth (Kenneth Branagh and Helena Bonham Carter) staring at in horror? Well, it ain't Dracula or the Wolf Man . . .



about him. There are few who combine all those extraordinary things as well as Robert De Niro."

Tom Hulce, whose credits include the role of Mozart in Milos Forman's *AMADEUS* (1984), plays Victor's university friend, Henry. "Henry is like the Ygor of this movie," says Hulce. "He's like Victor's conscience. He starts out with a very buoyant outlook, but gradually gets ground down by the events in the story."

Aidan Quinn (1993's *BENNY & JOON*) plays Captain Walton, the young explorer who stumbles upon Victor Frankenstein in the frozen wastes of the North Pole. "Not only was the script a real page-turner," enthuses Quinn, "but the characters were well-written and required real acting, which is one of my criteria for taking on a role."

Monty Python's John Cleese (1988's *A FISH NAMED WANDA*) plays against type as the sinister Dr. Waldman. "I didn't want Waldman to be the clichéd mad scientist," says Branagh. "I think Waldman lives with guilt and dread about his past. There's a tremendous compassion, wisdom, and sadness in those great big John Cleese eyes."

Also featured in *MARY SHELLEY'S FRANKENSTEIN* are new

comer Trevyn McDowell as Justine, Richard Briers as the blind grandfather, Ian Holm as Victor's father, Cherie Lunghi as Victor's mother, and Robert Hardy (familiar to Granada Sherlock Holmes fans as Charles Augustus Milverton, *THE MASTER BLACKMAILER*).

The impressive team behind the scenes includes makeup artist Daniel Parker, whose full body prosthetic skin for De Niro's Creature took up to 10 hours to apply. Production designer Tim Harvey and art director Martin Childs created the university town of Igalstadt, appropriating all of the Shepperton Studio's back lot as well as the car park to build one of the largest outdoor sets ever constructed at a British studio. Another soundstage housed the Arctic set on which a full-size three-masted whaling ship was built. Costume designer James Acheson designed a coat that would be "like the Creature's second skin," plus a host of costumes for the whalers and townfolk. Patrick Doyle (whose work enlivened *DEAD AGAIN*) provides the score.

MARY SHELLEY'S FRANKENSTEIN is destined to be a feast for the eyes and ears—and hopefully for the heart.



Robert De Niro as The Creature

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Dwight Frye

His Life and Career by Greg Mank

A red mist spread over the lawn, coming on like a flame of fire. And then he parted it. And I could see that there were thousands of rats, with their eyes blazing red—like his, only smaller. And then he held out his hands, and they all stopped and I thought he seemed to be saying—"Rats! Rats! Rats! Thousands! Millions of them! All red blood! All these will I give you, if you will obey me . . .!"

—Dwight Frye as Renfield in DRACULA (1931)

Sunday, November 7, 1943. Dwight Frye, fated to win Hollywood immortality as giggling, spider-eating Renfield of DRACULA and hunchbacked, torch-waving Fritz of FRANKENSTEIN, was in a celebratory mood—and took his wife and son to the movies.

Surely there was no hint of such "immortality" on this warm, fall night. Indeed, Dwight Frye had coped with what seemed like a colossal career downfall: from one of the major legitimate actors of the 1920s Broadway stage, to a Hollywood ghoul, to primarily a bit player who usually had no billing and, sometimes, no dialogue. There was his exhausting schedule: working the graveyard shift at Douglas Aircraft to aid the war effort, then pursuing film work all day. And there was his health: a number of heart attacks suffered at Douglas, which this Christian Scientist made his coworkers keep secret, so as not to upset his family.

Now, however, Dwight Frye had won the role of Secretary of War Newton D. Baker in 20th Century Fox's Technicolor epic for 1944, WILSON. He was jubilant. And he celebrated the best way he knew: He took his wife Laura and 12-year-old son Dwight (known as "Buddy") to the Hollywood Pantages Theatre.

After the movie, Dwight Frye suffered a heart attack on a bus. An hour later, a doctor at Hollywood Receiving Hospital informed the heart-broken Laura and Buddy that the 44-year-old actor was dead.





LEFT: Dwight Frye starred with Josephine Hutchinson in the Broadway play *A MAN'S MAN* (1925). RIGHT: Andre Dumont, Sidney Blackmer, Lenore Ulric, and Dwight Frye (as Alfons, the Spider) in Broadway's *MIMA* (1928).

Sunday, November 7, 1993. On that afternoon, Dwight David Frye, 50 years after his father's death, was guest of honor at the Montclair Film Society's tribute to his dad. The actor, who had died never realizing that his contributions to the movies would become Gothic folklore, never dreaming that his name would be one of the most beloved of the magical actors of the Golden Age of Hollywood Horror, was receiving an official honor.

"My father would be stunned," said a moved Dwight David Frye. "He would never have believed this."

"My dad was an actor who really relished what he did," says Dwight David Frye, the actor's only child, today a New York theater producer. "He would not have been happy, I think, doing anything else." Indeed, Dwight Iliff Frye, born February 22, 1899, in Salina, Kansas, might have had any number of careers. He was a gifted pianist; a talented artist; an only child whose parents offered him a business education at the University of Colorado.

Yet Dwight Frye (the "e" added for the theater) gave it all up for the stage: the Denham Stock Company of Denver; the O. D. Woodward Stock Company of Spokane, Washington; a 40-week tour in *MAGIC GLASSES*; a lead in a road company of the Broadway musical *LA LA LUCILLE*; and stock seasons at the Colonial Theatre in Pittsfield, Massachusetts. Frye's son relates

In those days, actors were signed to theatrical contracts and would do play after play for the same producer. It was in the early 1920s that Brock Pemberton, a Broadway producer, went up to Pittsfield, saw my father in a stock company, and signed him virtually on the spot to a contract.

The Booth Theatre, New York City, September 5, 1922: 23-year-old Dwight Frye made his Broadway debut in the comic role of "Junior," whining son of a burglar hellbent on teaching his boy the larcenous ropes, in *THE PLOT THICKENS*, which ran 15 performances. Pirandello's *SIX CHARACTERS IN SEARCH OF AN AUTHOR* followed, premiering at Broadway's Princess Theatre October 30, 1922; originally set for a four-week run, the hit play ran for 137 performances, and Frye's portrayal as the haughty son established him as a stage actor of great promise. Frye then acted at the Bijou The-

atre in two more Pemberton plays: as piano tuner Patrick Delaney in *RITA COVENTRY* (2/19/23; 24 performances; *The New York Times* reported that Frye "gives the best performance of the evening"); and as the Gigolo in "The Frenchiest of French Farces," *THE LOVE HABIT* (3/14/23; 69 performances); "Dwight Frye," wrote noted critic Heywood Brown, "again shows himself as a brilliant young actor."

His rise was remarkable. On March 25, 1923, about one month after Frye's 24th birthday, the *Sunday Times* drama section heralded pictures of three Broadway stars: Lionel Atwill (then starring in Belasco's *THE COMEDIAN*); Munie Weisenfreund (later known as Paul Muni, then playing in the Yiddish Art Theatre's *ANATHEMA*); and Dwight Frye, in *THE LOVE HABIT*.

In the summer of 1923, Frye returned to the Colonial Theatre for a triumphant "guest return engagement;" he later toured that year in *UNDERWRITE YOUR HUSBAND*, with Humphrey Bogart, and *THE MARIONETTE MAN*, with Claudette Colbert.

April 8, 1924: Frye opened at the Fulton Theatre as Horace in *SITTING PRETTY*, a musical comedy with Jerome Kern tunes. *The New York Times* reported:

A distinct surprise of the evening was Dwight Frye, who, face to face with musical comedy for the first time, showed an astonishing aptitude for it. He revealed a voice that was at least equal to the occasion, and danced in a way that Pirandello never would have thought possible.

SITTING PRETTY ran for 95 performances, and Frye's duet with Frank McIntyre ("Dear Old-Fashioned Prison of Mine") was one of the highlights of the show. Yet another hit followed: *SO THIS IS POLITICS*, with Frye as Willie, "a meddlesome brother." It premiered at Henry Miller's Theatre on June 16, 1924, ran 144 performances, and won Frye praise from the *New York Herald Tribune* for creating "one of the memorable funny characters of the season."

All the fans who cherish Frye's cinema horror portrayals would have liked to see Frye in *PUPPETS*, the "new romantic melodrama," which opened at the Selwyn Theatre on March 9, 1925, and ran 57 performances. Frye portrayed the cheroot-smoking, derby-sporting,

knife-flashing villain Frank Mohacz, pianist for a European puppet show. The play starred C. Henry Gordon and featured Fredric March and Miriam Hopkins. *The New York Times* reported:

... there is a wicked boy named Frank who plays the piano for the show. He betrays girls and sells them to white slavers ... Frank, this villain, played by Dwight Frye, wanders rather vaguely on the outskirts of the play, like a heavy storm in the neighborhood of paper dolls. Dwight Frye plays the part well and projects every inch of it over the footlights ...

In his next play, *A MAN'S MAN*, (52nd Street Theatre, 10/13/25; 120 performances), Frye met another performer who would make a mark in Hollywood horror: Josephine Hutchinson, later Baroness Elsa von Frankenstein in Universal's *SON OF FRANKENSTEIN* (1939). They acted man and wife, Melville and Edie Tuttle, both exploited by a con man who preys on their most precious dreams. Once again, *The Times* praised the leading man:

Mr. Frye ... is required for nearly two acts to play in a hysteria of self-pity and at no time does he approach the exaggerated mood that must lie temptingly near. With a complete avoidance of superfluous histrionics, he makes his character pitifully and pathetically real.

The prestigious Theatre Guild beckoned, and Frye played at the Guild Theatre as Mirko in *THE GOAT SONG* (1/25/26; 58 performances), costarring with Alfred Lunt, Lynn Fontanne, Edward G. Robinson, Helen Westley, Blanche Yurka, Frank Reicher, and Zita Johann; and as "A Student" in *THE CHIEF THING* (3/22/26; 40 performances), also with Robinson and Westley, as well as Henry Travers and Estelle Winwood. On December 29, 1926, Frye premiered at the Charles Hopkins Theatre as Dr. Pointell Jones in *THE DEVIL IN THE CHEESE*, costarring with Fredric March, Linda Watkins, and—as the Greek bandit chief—Bela Lugosi. The comic fantasy, set at a 12th-century monastery, "high on a precipitous mountain-top," ran 165 performances.

Frye worked constantly: He toured in *DUMB LUCK*; returned to Broadway as Clarence Jerome, a publisher's priggish son in the satirical newspaper melodrama, *INK* (Biltmore Theatre, 11/1/27; 15 performances), which also featured Clara Blandick and William Harrigan; as

the "unspeakably supercilious" Prince William in Robert E. Sherwood's *THE QUEEN'S HUSBAND* (Playhouse Theatre, 1/25/28; 125 performances); and toured the country, reprising his Broadway hit *A MAN'S MAN*. He went on the road in the play *YELLOW*, and once again visited Pittsfield's Colonial Theatre in the summer of 1928 to play in *RIP VAN WINKLE* (with Donald Meek in the title role). Dwight David Frye notes:

At one point, in the mid or late 1920s, Alexander Woolcott, the famous critic, put my father on his list of the Ten Best Actors in New York, because he did a wide variety of comedy and drama—and even a musical.

Although Frye's parents originally had opposed the theater as a profession, his success made them very proud, and Frye's mother moved to New York to be with him. Meanwhile, Frye had fallen in love with a lovely, brunette dancer and actress named Laura Bullivant (who sometimes used the stage name "Laurette"); she had toured with Frye in *DUMB LUCK*. They wed at the Little Church Around the Corner in New York City on August 1, 1928, and honeymooned in Bermuda. Dwight David Frye says:

My father and mother had met while they were playing in the same stock company in Spokane, Washington, which was my mother's hometown. She had started dancing in high school in Spokane, and joined vaudeville; in fact, she toured the Orient in the early 1920s with a vaudeville troupe, run by Julian Eltinge, who was the most famous woman impersonator of the time. They toured China, Japan, the Philippines, and Hawaii, then came to New York. She danced and acted mostly in stock and on the road, although she did play Broadway's Palace Theatre in vaudeville. As a personality, my dad was fiery—he had a very hot temper, which he displayed every once in a while. My mother was very lively, bright and happy; acting was not something that she lived and died for, but she understood my father's drive.



Dwight and Laura Frye honeymooned in Bermuda in August, 1928. The house was the home of Irish poet Tom Moore in the 1600s.

In addition to his theater work, Dwight Frye joined his wife Laura and mother Ella in establishing their own Tea Room at 44 West 69th Street, just off Central Park in New York City.



LEFT: Dwight and Laura Frye at Lake Netcong, New Jersey, with son Dwight David (nicknamed Buddy) in 1933. RIGHT: Dwight Frye sports the latest 1928 swimwear while on his honeymoon in Bermuda.

1928 was (possibly) the year of Dwight Frye's first film: historian William K. Everson has reported noting Frye in a wedding crowd scene in the New York-filmed *THE NIGHT BIRD*.

On December 12, 1928, Frye opened in David Belasco's legendary *MIMA*. This show was prophetic of Frye's Hollywood career: Hell produces a monstrous machine, capable of corrupting any human being within an hour. The satanic machine awesomely filled the stage of the Belasco Theatre, which was remodeled to accommodate it. When, come the climax, the hero (Sidney Blackmer) brought "Christian virtue" to Hell, the machine apocalyptically collapsed before the audience. Describing *MIMA* as "Mr. Belasco's magnificent gesture," *The New York Times* reported opening night to have played "amid a grind of machinery, puffs of smoke, sizzles of electric sparks and devils incarnate;"

Frye was one of the last—an imp named "Alfons, the Spider," elegant in top hat and cape, who plays major domo for the title temptress, Mima (Lenore Ulric). The play was the talk of Broadway and ran 180 performances.

Laurette Bullivant Frye meanwhile made her Broadway debut as Mary Sutton in *CONGRATULATIONS* (National Theatre, 4/30/29; 39 performances), starring Henry Hull. It all seemed idyllic—the Broadway fame, the critical praise, the tearoom—and then came the Stock Market Crash. Dwight David Frye says:

The 1920s had been a high-flying time for a lot of people, my mother and father included, but the crash of October 29th of 1929 brought all that to an end. Many of the tearoom customers were stockbrokers, so those customers disappeared, and the tearoom closed. Fortunately, the crash hap-

LEFT: Both Dwight and Laura Frye enjoyed the ocean. This time it's Santa Monica, circa 1940. RIGHT: Dwight Frye and son Buddy stand in the yard of their Culver City Home in 1941.

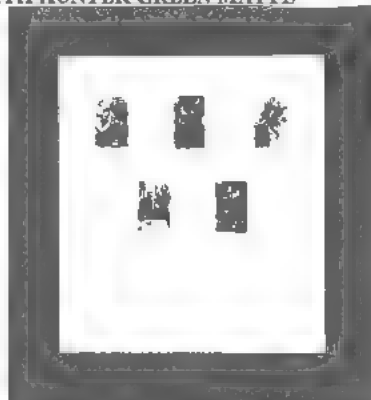


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The look (and laugh) that launched a memorable career in horror films: Dwight Frye in the landmark 1931 DRACULA.

pened to coincide with the emergence of talking pictures. People out in Hollywood freaked out, because they had actors like John Gilbert, whose voice was very high and unmasculine; they had characters like that girl Jean Hagen played in *SINGIN' IN THE RAIN*. So they came to New York to find actors who could speak the language properly, and transported a whole lot of them to California—and that's how my dad got there.

"Hollywoodland," announced the famous sign on Mount Lee, outlined at night with thousands of light bulbs. Dwight Frye quickly found work: He played in *ROPE'S END* at Los Angeles' Vine Street Theatre; was a thug who carries a tommy gun in a violin case in Warner's *THE DOORWAY TO HELL* (1930); played on the L. A. stage in *ROPE'S END*; and landed the juicy role of Vint Glade in Warner's *MAN TO MAN* (1930), in which he had a major scene: breaking down and confessing to embezzlement in the hope of winning the girl he loved.

Universal, meanwhile, was preparing *DRACULA*.

There was plenty of contesting for the major roles in the film. Universal would promote as "The Strangest Passion the World Has Ever Known." Ian Keith was rumored to be front-runner for Dracula; Bernard Jukes, who had created Renfield in the London and Broadway productions (as well as touring the country in the part), was actively campaigning for the role of the lunatic who changes from real estate agent to vampire's slave. Of course, it was Bela Lugosi who found his bittersweet destiny by signing to recreate the role he had played on the New York stage in 1927—and Dwight Frye (whose hysteria in *MAN TO MAN* had impressed director Tod Browning) who won the role of Renfield.

On September 29, 1930, *DRACULA* began shooting; the coach rolled down the hill of Universal's backlot, delivering Frye's Renfield to the village just in time for Walpurgis Night. It was a strange set: Lugosi, vaingloriously parading before a full-length mirror on the set, roaring at his reflection, "I am Dracula!" Tod Browning, lethargic, burnt out, noncommunicative; Karl Freund, the obese Bohemian cinema-

tographer barking directions at the actors while Browning lounged in the shadows; Edward Van Sloan, creator of the Van Helsing role on Broadway and on the national tour, wondering why Browning bypassed the play's more dramatic moments; and romantic leads David Manners and Helen Chandler, sitting on the sidelines, laughing at the whole thing.

Yet a legend was born: Lugosi would literally wear his Dracula cape to his grave, and Frye would never escape the shadow he created as fly- and spider-gobbling Renfield. Frye doesn't so much play Renfield as take satanic possession of him: the wild eyes; the toothy, savage grin; and, of course, the unforgettable, four-note laugh, which Denis Gifford salutes in *A Pictorial History of Horror Movies* as "the most spine-chilling sound in the talkies." Making the role all the more rich is the pathos with which Frye imbues the madman "I can't die with all those lives on my conscience—all that blood on my hands!" shrieks Frye unforgettably, as the Count slays him on the great staircase of Carfax Abbey. Lugosi is *DRACULA*'s demon lover; Frye, the film's lost soul.

DRACULA premiered at New York's Roxy Theatre February 12, 1931. It was a proud time for Dwight Frye; not only did he have a showy role in a major film, but Dwight David Frye had been born in Spokane on December 26, 1930. *DRACULA*'s national release date was Valentine's Day, 1931, and it proved Universal's hit of the season—while transforming the direction of Dwight Frye's life and career. As his son says:

As far as my father being proud of his film roles, it would have to be *DRACULA*. Certainly that film, I think, made him known in the business—he wasn't known to the public much, but he was known in the business. Renfield typecast him, but it also made people aware of his name.

It would, sadly, be decades before Frye's Renfield fully won recognition as one of the classic horror performances. To this day, fans who contact Dwight David Frye implore him to perform the Renfield laugh.

"No, please!" he smiles. "I can't do it!"

Raging, yet full of terror, the Monster retreats, snarling. Dwarf rises—a venomous light in his eyes—quickly picks up the whip, again striking at the Monster . . . The Dwarf seizes the torch, lunges at the Monster . . .

—FRANKENSTEIN shooting script,
August 12, 1931

Frye got work: as Wilmer, the psychotic punk taunted by Sam Spade (Ricardo Cortez) in the 1931 *THE MALTESE FALCON* (the role Elisha Cook, Jr. later twitched in 1941's classic version); as a butler who really did do it in *THE BLACK CAMEL* (1931), a Charlie Chan mystery, with Lugosi as a red herring.

Then on June 16, 1931, Frye returned to Universal City—to play Fritz, the hunchbacked dwarf, in the test Robert Florey was directing for *FRANKENSTEIN*. His *DRACULA* confrere Edward Van Sloan joined him in the test, as Dr. Waldman; so did stock players as Frankenstein and Elizabeth; and, of course, so did Bela Lugosi, as the Monster (in what Van Sloan later described as Golemesque makeup). In the test footage, directed and cowritten by Florey, Fritz was mute. This legendary, long-lost footage perished amidst Lugosi's temperament ("I was a star in my country, and I will not play a scarecrow over here!") and Universal City politics.

The project seemingly fell through. Frye, in these Depression days, mortgaged his 1928 Buick with the Hollywood Loan Company.

However, *FRANKENSTEIN* attracted a Byronic, red- and silver-haired, cigar-smoking Englishman named James Whale—Universal's bitter, brilliant, homosexual "ace" director. He usurped the project; retained Van Sloan and Frye (whose character, as revamped by Whale, was given dialogue); sent to England for Colin Clive to play the Modern Prometheus; and found his "damned awful monster"—43-year-old Boris Karloff—sipping tea in Universal's commissary. On August 24, 1931, *FRANKENSTEIN* began shooting, and Frye—in hump, wild hair, and Jack P. Pierce makeup—reported to the mountain churchyard set.

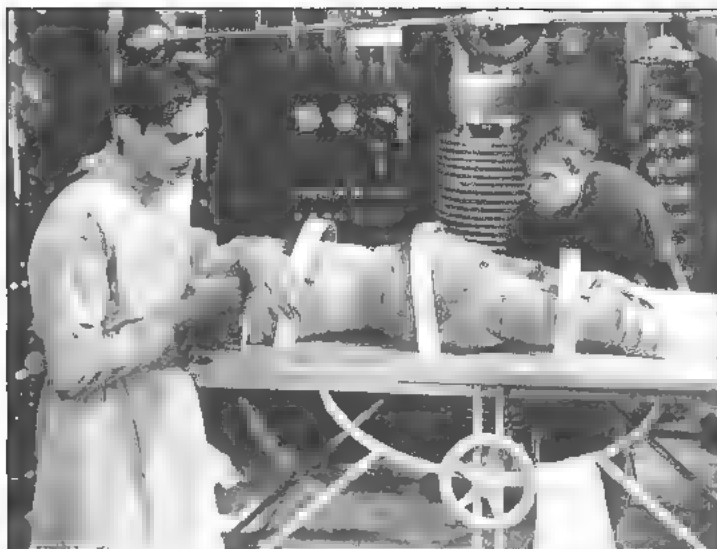
James Whale made *FRANKENSTEIN* an askew morality play: Clive (described by leading lady Mae Clarke as having "the face of Christ") a tormented, would-be God of a Frankenstein; Karloff, as his Monster, revealing a soul that a creator far greater than Frankenstein has given him. And Dwight Frye was Fritz, the little hunchback from hell, whose sadistic taunting of the Monster with whip and torch unleashed the most infamous of all Hollywood fiends.

Having devoured spiders in *DRACULA*, Frye seemed to be playing one in *FRANKENSTEIN*,

as he scuttled about the graveyard and tower laboratory. Whale delighted in Frye's gift for quirky humor; indeed, probably the most famous "sight gag" of classic horror is Frye's Fritz, hobbling up the tower steps, tucking his tiny walking stick under his arm—and bending over to pull up his sock.

On December 4, 1931, *FRANKENSTEIN* premiered in Times Square—a show-business sensation. Within the 1931 calendar year, audiences had seen Dwight Frye's Renfield in *DRACULA* and Fritz in *FRANKENSTEIN*; the passion, color, and personality this brilliant young Broadway star had given these Grand Guignol roles had ironically warped his career. It would be Frye's unhappy fate to suffer the curse of typecasting, without the glory of stardom, which Lugosi and Karloff would enjoy. Like Edgar Allan Poe, Dwight Frye would create a body of work never properly recognized until long after his death.





LEFT: With the help of Fritz (Dwight Frye), FRANKENSTEIN (Colin Clive) gives life to his creation (Boris Karloff). RIGHT: Fritz and Frankenstein discuss the finer points of brain surgery—for instance, using the proper brain.

If God is good I will be able to play comedy in which I was featured on Broadway for eight seasons and in which no producer of motion pictures will give me a chance! And please, God, may it be before I go screwy, playing idiots, half-wits, and lunatics on the talking screen!

—Dwight Frye, while filming
THE VAMPIRE BAT

In the wake of FRANKENSTEIN, Dwight Frye was busy. He played in many "B" films at Columbia, even a cowboy movie (THE WESTERN CODE, 1932). For Majestic Studios, he created a new horror performance: Herman, the baby-talking village idiot ("Bats soft—like cat!") with a Renfield laugh and the habit of collecting pet bats in THE VAMPIRE BAT (1933). The little chiller boasted Lionel Atwill as mad Dr. von Niemann, Fay Wray as the heroine, and Melvyn Douglas (later Dwight David Frye's neighbor in New York City) as the heroic inspector.

How many actors could pull off a role like Herman? That Frye did (wonderfully) is a tribute to his skill; he adds to THE VAMPIRE BAT via a terrific comic scene with Maude Eburne and a Great Dane, and a gut-wrenching death scene, in which—having been chased into a cave by torch-bearing villagers (who fear he's the vampire)—he leaps hysterically to his death.

Following this big parade of "idiots, half-wits, and lunatics," Frye opened at Hollywood's El Capitan Theatre in March 1933 as mad Lord Lebanon in THE CRIMINAL AT LARGE, an Edgar Wallace melodrama. The play's star was his friend, Pauline Frederick. After acting together in HER MAJESTY, THE WIDOW and AMBER at the Biltmore Theatre in Los Angeles, Frye and Frederick barnstormed in a repertory tour of the three plays. Laura (who acted in the company) and two-year-old Dwight David went along.

"I remember going back and forth from Los Angeles to New York on trains," says Dwight David Frye, "the Pullman sleeping cars, with their curtains at night."

This stage work soon landed Frye back on Broadway—in KEEPER OF THE KEYS, which opened at the Fulton Theatre on October 18, 1933. "Charlie Chan's Stage Premiere" read the ads; William Harrigan played Chan, and Frye acted Ah Sing, a mysterious Oriental. The play lasted 24 performances—closing just in time

for the Broadway opening of THE INVISIBLE MAN, James Whale's new Universal melodrama. (Harrigan played Kemp in the film, and Frye had a bit as a reporter, who, on the topic of capturing The Invisible One, asks, "Why not bloodhounds?")

Christmas 1933 found Frye in Boston, playing in THE PLAY'S THE THING. On February 15, 1934, Frye opened at the National Theatre on Broadway in QUEER PEOPLE, a comedy about Hollywood. He played Frank Carson, "a tragic husband," in a cast that included Hal Skelly, Gladys George, and Nita Naldi. It expired after only 13 performances. It would be his final Broadway appearance. Laura Frye played on the New York stage one more time: joining Pauline Frederick in HER MAJESTY, THE WIDOW; it opened June 18, 1934, at the Ritz Theatre and played 32 performances.

Meanwhile, in April of that year, Frye had played on the Philadelphia stage in THE SECOND MAN, with Rosalind Russell; in July, he acted in a Long Island stock production of SQUARING THE CIRCLE. Dwight and Laura Frye toured the summer and fall of 1934, starring in THE PURSUIT OF HAPPINESS; as always, they took their son along on the tour.

"I was the one who ran around backstage," says Dwight David Frye, "knocking on the door, telling everybody when it was time to get ready to do the play. I'm sure the stage manager loved that!"

Then came a new Hollywood offer. On January 2, 1935, James Whale began shooting BRIDE OF FRANKENSTEIN, the masterpiece of the Golden Age of Horror. The director was so fond of Frye's talent that he combined for him two roles in the original script: Karl, the village creep who murders his Uncle and Auntie Glutz and blames it on Karloff's forlorn Monster; and Fritz, who assists Colin Clive's monster maker in the creation of the Elsa Lanchester female monster. The horrid hybrid was named Karl, and Universal's production blueprint set Frye for three weeks work—at a salary of \$500 per week.

Fate was not entirely kind; prior to national release, Universal cut 15 minutes from BRIDE OF FRANKENSTEIN—including Frye's introduction as jailbird assistant to Ernest Thesiger's Dr. Pretorius, and Frye's reign of terror through the village. Yet the film still offers some of Dwight Frye's most memorable moments:

* Studying the cadaver of the teenage lady who will provide the anatomy for the Monster's mate: "Pretty little thing in her way, wasn't she?"

* Advising his graverobber cohort after this ghoulish crypt raid: "What d'ya say, pal, if there's much more like this, we give ourselves up and let 'em hang us . . . This is no life for murderers!"

* Exclaiming joyously after Frankenstein extols the new human heart Karl has provided (and, unbeknownst to Frankenstein, murdered to get): "It was a very fresh one!"

BRIDE OF FRANKENSTEIN also gives Frye his most spectacular death scene: Atop the tower laboratory, as the Bride comes to blasphemous life, Karl, in lab smock and floppy hat, runs afoul of the Monster, who chases the torch-waving villain across the windy roof, grabs him, and tosses him off the tower—all punctuated by a caterwauling Frye scream, a streak of lightning, and Franz Waxman's classic musical score.

On April 20, 1935, BRIDE OF FRANKENSTEIN premiered at Hollywood's Pantages Theatre—the crazy climax of Hollywood's Golden Age of Horror. Even with the cuts, Frye's Karl remains one of his best showcases.

"I always remember my father saying he was grateful to Jimmy Whale," says Dwight David Frye, "and often praising him."

Very few directors took the trouble to see that Frye received vivid screen time and good pay. In THE GREAT IMPERSONATION (1935), starring Edmund Lowe and Valerie Hobson, Frye played Roger Unthank, "The Monster of the Black Bog," a screaming maniac in long red beard, chased by torch-bearing villagers out of the bog and into the manor house—where he's shot while attacking Miss Hobson, and tumbles down the staircase. As reported in *Universal Horrors*, by Michael Brunas, John Brunas, and Tom Weaver, Frye was set for one day's work on THE GREAT IMPERSONATION—and a full salary of \$100. Still, it was a memorable role—especially for Dwight David Frye:

At this time, 1935, we were living in a Spanish-style house, with a view, up on Blue Canyon Drive, on the San Fernando Valley side of the Hollywood Hills—a very darkly-wooded area, very dark at night. One night, my mother, grandmother, and I were just sitting down to dinner when there came a knock on the door. My mother opened it, and there stood my father, in that makeup from THE GREAT IMPERSONATION, with the terrible long beard and everything—and he scared the hell out of my mother! She never let him forget that—and he never did anything like that again!

Frye went East again in 1935; he played in THE COUNTRY WIFE at the Westport, Connecticut Playhouse, and acted "good guy" Dr. Thomas in THE CRIME OF DOCTOR CRESPI. Based (very loosely) on Poe's "The Premature Burial," starring Erich von Stroheim, and shot in eight days at the Biograph Studios in the Bronx, the film found Frye avenging himself on Crespi by digging up the romantic/professional rival that the madman had buried alive, and setting him loose on von Stroheim. THE CRIME OF DOC-

TOR CRESPI gave Frye major billing, and even offered him a romance, as, in the final closeup, he asks the pretty blonde nurse (Jean Brooks) for a date.

THE CRIME OF DOCTOR CRESPI also offered Frye ample publicity in the pressbook, and hailed him as Hollywood's "Man of a Thousand Deaths."

Come the late 1930s, and the "madman" typecasting eclipsed Dwight Frye's career more and more. The hysteria specialty remained . . . as a thug who can't bring himself to kill Jackie Cooper in TOUGH GUY (1936) . . . a radio operator who goes crazy reporting a ship's fire in SEA DEVILS (1937) . . . a medical patient who tries to leap out of an airplane in THE MAN WHO FOUND HIMSELF (1937; Dwight David Frye, who acted briefly in movies despite his parents' protests, can be glimpsed in this one being removed from a train wreck). He also scared the up-and-coming Rita Hayworth in THE SHADOW (1937) as a "twistbacked horse-handler," Vindecco, who meets his end via a poison dart. James Whale employed Frye as an eccentric in a crowd scene on the Universal back lot for the ill-fated THE ROAD BACK (1937), giving him closeups worthy of a major star. A refreshing change-of-pace was SOMETHING TO SING ABOUT (1937), in which Frye played a flip hairdresser who wants to paste a Robert Taylor widow's peak toupee on the forehead of James Cagney.

"When I look at that hairline," camps Frye, "I could almost cry!"

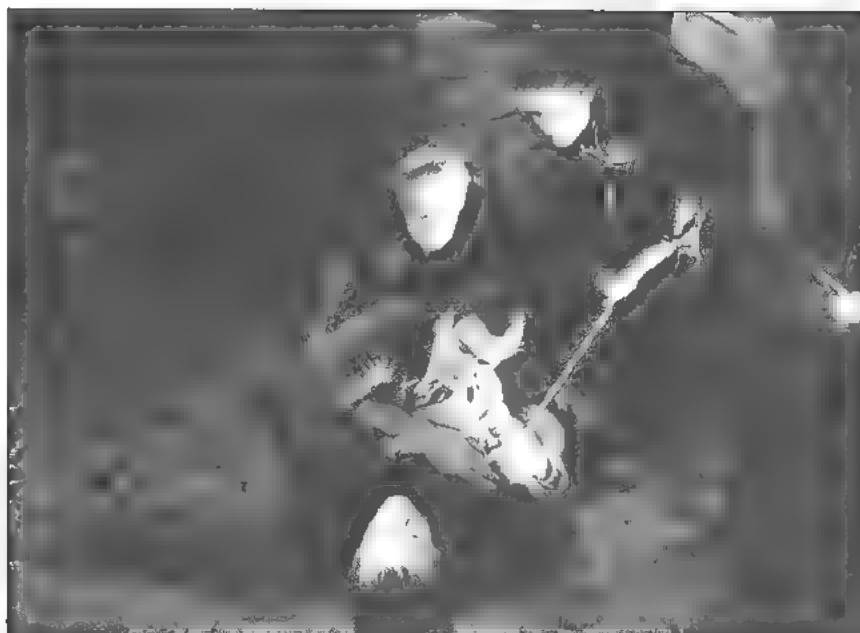
In 1938, Frye played Dan, the psycho who murders an old woman and carries her head in a hatbox, in a WPA/Federal Theatre production of NIGHT MUST FALL at the Mason Opera House in Los Angeles. He had a juicy role as "the Jackal," informing on his fellow Foreign Legionnaires in ADVENTURE IN SAHARA, and screamed some more as an arsonist who accidentally blows himself up in THINK IT OVER (both 1938). But Frye's film career kept declining; even James Whale would give him only an embarrassingly small bit in his SINNERS IN PARADISE (1938).

It was now that Dwight David Frye began to form more memories of his father:

We had left Blue Canyon, and had moved to a little residential complex called "The French Village," right across the street from the Hollywood Bowl—it's gone now. There was a bunch of little, Normandy-style village houses, with a garden in the middle—very nice. It was there that I had a pet, a little wire-haired fox terrier. We always had a piano in the house, and Dad played for his own enjoyment, and ours—and he was very good.

Dad had a hot temper—but didn't lose it very often. I'd say he was rather an easygoing man, considering the fact that he was frustrated for a good number of years over his inability to get roles he wanted, and not being able to work as often as he liked.

Up the hill, maybe half a mile away, Edward Van Sloan, who acted with my dad in DRACULA and FRANKENSTEIN, had a house. We used to visit a lot, and he and my Dad, and his wife and my mother, were good friends right up until my father died.



LEFT: Dwight Frye (pictured with Edward Van Sloan, Colin Clive, and Boris Karloff) was an integral part of the 1931 **FRANKENSTEIN**. **RIGHT:** Dwight Frye (foreground, with Rex Evans and Martha MacVicar) made his final series appearance in 1943's **FRANKENSTEIN MEETS THE WOLF MAN**.

It was because of lack of steady work that Frye found the time to create something that left a lasting impression on his son—and his friends:

Dad was an artist, and it was in 1937, in fact, during a period when he was "at liberty," as they say, that he began the tradition of his Christmas cards. He would start out in August, saw out 4" by 4" squares of plywood, sand it down, stain it, color it, design the painting, do the actual painting in many different colors—then address them on the back to his friends—all out in time for Christmas.

Meanwhile, **DRACULA** and **FRANKENSTEIN** became a sensation all over again in revivals of the late 1930s, and Dwight David Frye came face-to-face with his dad's screen image:

My father took me to a theater in Los Angeles for a triple feature of **DRACULA**, **FRANKENSTEIN**, and (I think) **KING KONG**. And I got the feeling the next day that he was disappointed that I hadn't been scared to death! Apparently I took it all in stride—the fact that he was up there in two of the three movies didn't bother me at all, and certainly didn't frighten me. I remember my mother telling me later that he was disappointed

There were many disappointments to come. The revival success of **DRACULA** and **FRANKENSTEIN** inspired Universal to produce **SON OF FRANKENSTEIN**. It was a crazy production. Producer/director Rowland V. Lee tossed out the script and made up the picture as he went along; Basil Rathbone (in the title spot), Karloff (in his third and final appearance as the Monster), Lugosi (as bearded, broken-necked old Ygor), Atwill (as one-armed Inspector Krogh), and Josephine Hutchinson had no idea how the film would resolve itself. Universal production reports wail about Lee's prodigal spending and shooting.

Dwight Frye reportedly was in **SON OF FRANKENSTEIN**. However, as the film wrapped at 1:15 a.m. on January 5, 1939, after 46 shooting days (19 days over

schedule) and a cost of \$420,000 (\$120,000 over budget), Universal began a mad, around-the-clock schedule to prepare the film for its Friday, January 13 preview at the Hollywood Pantages. Frye's footage was cut entirely. (Other reports claim Frye acted in color test footage with Karloff's Monster, which was discovered in the late 1980s, promised for video release—then was mysteriously lost again.)

According to rumor, Frye played the "Catman" in **THE CAT AND THE CANARY** (1939), starring Bob Hope and Paulette Goddard. Frye worked once more for James Whale—as a foppish valet in **THE MAN IN THE IRON MASK** (1939); he was a museum curator in the 1940 serial **DRUMS OF FU MANCHU**; a jury foreman in **THE PEOPLE VS. DR. KILDARE** (1941) . . .

Roles became smaller, and less frequent. The family moved to Culver City, where, as Dwight David Frye remembers, they resided in "a cut-rate rental" Frye had leased from a friend.

There were frustrations; "My dad would have temper tantrums," says Dwight David Frye. And there was the sad realization that, in 10 years in Hollywood, Dwight Frye had apparently achieved no reputation at all.

At the *Famous Monsters* Convention in 1993, I was asked if I were ever teased by children while I was growing up about my father being in horror movies. I replied, "I'd tell my dad to eat them—like the spiders and the flies in **DRACULA**!" In fact, however, that never happened. Nobody ever knew who my father was when he was alive. The fact that my name was the same as his didn't ring bells with anybody. My dad never received any recognition, in film, throughout his lifetime. Nor had he achieved any kind of security at all. We went through some tough financial times.

The Horror Shadow loomed over the remnants of Dwight Frye's career. And with it came another rumor: that the desperate Frye wanted work so badly that he

Continued on page 110

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Every artist infuses his body of work with certain elements of his own psyche. The themes, ideas, and loves of this person's life will inevitably surface in some form or fashion on the canvas, the sheet music, or the film stock. Just as surely as beautiful waifs and breathtaking mountain landscapes were important to Maxfield Parrish, and balance of tempo was intrinsic to Beethoven, the living dead, the atom bomb, flying saucers, and men in women's underwear were each a part of Ed Wood.

The late Edward D. Wood, Jr., the beloved 1950s schlockmaster who so long ago bequeathed *GLEN OR GLENDA* and *ORGY OF THE DEAD* (1965) to an unsuspecting world is finally gaining the recognition he toiled so desperately to achieve. Although Wood worked on at least a dozen memorable Hollywood features (alternately functioning as scriptwriter, director, star, producer, or any combination of the aforementioned), and wrote countless other screenplays and novels, he died a destitute and spiritually broken man shortly before Christmas of 1978. Forced out of his infinitesimal and unsafe apartment, the former "idea man" and United States Armed Forces veteran could only stand by and watch, crying, as a couple of California law officers ushered his wife into the street and prepared to throw away his voluminous manuscripts. Faced with the prospect of being homeless, Wood found his legendary optimism and pride depleted to their last reserves.

After his death, the media vultures descended on Wood like red ants on a discarded moon pie, adding their patented brand of insult to painful injury. To bor-

row a favorite Wood neologism, they "feverently" trashed him. His private life of transvestism and angora fetishism became the subject of scandal and the butt of many jokes. For daring to exist outside the mainstream of whitebread, Eisenhower-era nuclear family life, Wood was labeled a "pervert." His movies received "turkey" awards. His proudest accomplishment as a filmmaker, *PLAN 9 FROM OUTER SPACE*, was unofficially subtitled "the worst movie of all time" by critics.

But now, with the help of director/producer Tim Burton and a certain studio called Disney, it looks like Edward D. Wood, Jr. will finally enjoy the last laugh. He is in fact the subject of what has to be the most unlikely biopic in eons... simply titled *ED WOOD*.

In *ED WOOD*, Burton and partner/coproducer Denise Di Novi (1992's *BATMAN RETURNS*) take a good, leering look into a few years of Ed's life, from approximately the time he arrived in Hollywood (Wood was an all-American kid from Poughkeepsie, New York) until his crowning moment of glory at the world premiere of *PLAN 9*. Between point "A" and film "B," the movie details several hallmarks of Wood's life, among them his relationships with women (including his widow Kathy); his struggles to make films at any (or no) cost; his friendship with forgotten horror king Bela Lugosi; and his role as leader to a motley group of repertory cast members (which included campy psychic Criswell, toilet-crushing giant Tor Johnson, sexy TV horror hostess Maila "Vampira" Nurmi, unpolished character actors Paul Marco and Conrad Brooks, and John "Bunny" Breckinridge, a self-professed "well-known star in Paris" who was later declared criminally insane). Together, this group comprised one of the strangest "families" the entertainment world has ever known.

Vincent Barajas is a film student and journalist at Austin's University of Texas.

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LEFT: *BRIDE OF THE MONSTER* (1955) provided Bela Lugosi with his last speaking role in movies. **RIGHT:** Ed Wood and Bela Lugosi (Johnny Depp and Martin Landau) practice a few spooky hand gestures.

Featured in the impressive cast of *ED WOOD* are Johnny Depp (who was given a heart by Vincent Price in 1990's *EDWARD SCISSORHANDS*) as Ed; Patricia Arquette (1994's *TRUE ROMANCE*) as Kathy O'Hara Wood; Bill Murray as "Bunny" Breckinridge; World Wrestling Federation alumnus George Steele as Tor Johnson; and Martin Landau—with a special assist from makeup wiz Rick Baker—as the immortal Bela.

Tim Burton and screenwriters Scott Alexander and Larry Karaszewski have taken great care to give fans some semblance of what it may have been like to be behind the scenes as Ed Wood doled out his three best-known films: *GLEN OR GLENDA*, *BRIDE OF THE MONSTER*, and *PLAN 9 FROM OUTER SPACE*. For the

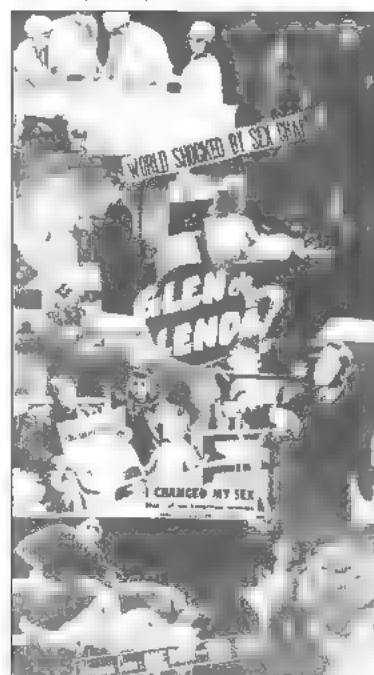
benefit of those who may have missed the original versions of these classics, here's a recap of the nearly indescribable.

GLEN OR GLENDA (1953)

GLEN OR GLENDA, known in the infancy of its production as *I CHANGED MY SEX*, is Ed Wood's most personal film. Ed wrote the original screenplay and directed, as well as starring as Glen (albeit under the pseudonym "Daniel Davis"), a young man who stands in trepidation at the archway of "the clothes closet" ... wondering whether or not to come out.

In his lifetime, Wood was often fearful of revealing his transvestism to the wrong people; on at least one

LEFT: Bunny Breckinridge (Bill Murray), Valda Hansen (Sarah Jessica Parker), and Ed Wood (Johnny Depp) paint the town red in Tim Burton's *ED WOOD*. **RIGHT:** Bevare! Bevare! It's *GLEN OR GLENDA* (1953).



occasion he reported to his friends that being caught in drag had earned him a beating. In the film, Glen's fears are ostentatiously presented in "nightmare" sequences wherein the rest of the cast (including a few real-life drag queens) point accusatory fingers at him.

The movie came about when low-budget exploitation producer George Weiss contracted even-lower-budget producer Wood to hammer out a quickie based on the life of sex-change pioneer Christine Jorgensen. Although Wood had no desire to lose what the Lord had given him, he did see parallels between Christine's unique problem and his own. Indeed, Wood loved women so much that he "wanted to become" them. So he simply changed the focus from sex-change to transvestism and "personalized" the story.

GLEN OR GLENDA featured Bela Lugosi as a masterful spirit, and alleged pimp Captain DeZita in the dual role of the Devil/Glen's father. Conrad Brooks appears three times, each time portraying a different character. George Weiss worked his "magic" on subsequent prints—adding scantily-clad women and a little bondage, for purely commercial reasons. Thanks to Weiss, the film received a higher initial distribution than Wood's later solo efforts, and reportedly played overseas, in addition to its stateside venues (perhaps the only Wood film to do so). In France, the film was LOUIS OU LOUISE, and one can only venture to guess what it was called (or how it was advertised) for its series of performances on the island of Formosa.

BRIDE OF THE MONSTER (1955)

BRIDE OF THE MONSTER was born of Ed's selfless desire to get something (anything) going for the ailing and nearly broke Lugosi. Drug addiction was overwhelming the man we loved as Dracula, and Wood was determined to do something about it. He adapted a story by Alex Gordon, "Bride of the Atom," in order to put his friend back in the limelight with a starring part.

BRIDE's patched-up storyline (which went through many revisions as a result of producer demands) not only features Lugosi as mad scientist Eric Vornoff, but also offers a giant, man-eating octopus; an atomic explosion; a human mutation; some hypnotism; a couple of great whip lashings; and Paul Marco and Tor Johnson in their first appearances as Kelton the cop and Lobo the hulk, respectively.

Despite these chilling elements, Ed would claim in later years that what really classified this as a horror movie was leading lady Loretta King. "Loretta was a horror in herself," wrote Wood. "She could take no liquids of any kind. She was solid white. Any liquid she would immediately throw up. Lugosi would tell her she was going to look like the Mummy."

Money for this production was supplied by meat-packing mogul Donald McCoy, the film's "executive producer." Among his mandates: that the film end with the atomic explosion, and that son Tony play the heroic lead. Praise for Tony's performance was also spared by Wood: "He was the worst I ever had." It seems clear that Wood was a man who worked best and happiest when not being forced to compromise his vision. It is a fact that there were very few Hollywood personalities at the time who were brave enough to write, direct, produce, and act in their own films.

Wood's salary for writing, producing, and directing this thriller was \$350.





LEFT: George Steele gravely plays Tor Johnson in this recreation of a chilling scene from *PLAN 9 FROM OUTER SPACE* (1959). RIGHT: ED WOOD (Johnny Depp) directs!

PLAN 9 FROM OUTER SPACE (1956)

Wood's own *CITIZEN KANE* was a sci-fi morality play, again warning humanity about the dangers of developing colossal bombs. (There's an irony there, somewhere.) The warning came from outer space, and it came in the form of *Plan 9*: "Ah, yes . . . plan 9 deals with the resurrection of the dead. Long distant electrodes shot into the pineal and pituitary gland of recent dead."

With hammy (and light in his space loafers) Bunny Breckinridge as their ruler, the aliens rob the graves of Vampira, Tor Johnson, and poor old Bela (who really was dead by this time!), and use their reanimated corpses to scare some sense into local officials. Bela Lugosi's "participation" in the film was made possible through the miracle of stock footage, a stand-in, and the editing assist of Phil (*ROBOT MONSTER*) Tucker, himself a veteran corner-cutting director.

Shooting time was about five days. It was the first Wood film to feature Criswell as the omniscient third-person narrator/watcher, a role he would recreate in *PLAN 9*'s sequel, *NIGHT OF THE GHOULS* (1958), and the monster/strip-tease showcase *ORGY OF THE DEAD*. Just for the record, the latter film featured John Andrews (something of a cult phenomenon himself these days) as the howlin' wolfman who knew a good striptease when he saw one. Crafty, turban-topped Criswell reportedly saw more of *PLAN 9*'s profits than did Wood, due to the fact that he put up some of the funds for production.

PLAN 9 was the only occasion on which Wood utilized the talents of Vampira, although he did once claim to have discovered "the new Vampira," an unknown actress whom Ed dubbed "Devila." Years later, when Wood was relegated to pawning his typewriters and writing such sex fare as *Missionary Position Impossible* and *Captain Fellatio Hornblower*, he offered the real Vampira a nude cameo in his then-current feature, *NECROMANIA* (1971). She declined.

Ed Wood viewed filmmaking as an art, not a business. Suspension of disbelief was essential, and pesky details such as flubbed dialogue and wobbly cardboard sets were never as important as the overall impression

that the film left on the audience. What Wood lacked in the practical knowledge of film production he more than made up for with amazing creativity. At the time of his early death (Wood was only 54), his bizarre and imaginative canon of work included not only the already-mentioned creations, but such original spawn as *I Awoke Early the Day I Died*, *The Sun Also Sets*, *Saving Grace: The Last Lash*, and *Toni: Black Tigress*.

Wood struck up friendships and deals (although for some reason, probably financial, none of these ever saw fruition) with some of the top genre stars of the day, including John Carradine, George Zucco, and Lon Chaney, Jr. Wood also left behind several scripts featuring Dr. Acula, a new horror character he had created for—who else—Lugosi. Ed dreamed of using the talents of these classic stars to entertain us all. Like ourselves, he was a fan who yearned for their particular brand of charm—charm which, even in Ed's heyday, was becoming something from a bygone era.

By all accounts, Ed Wood was heartfelt and generous in an industry (and a city) where such simple attributes are usually the exceptions. In those truly tragic final years of his life, his movies were showing the first signs of gaining the notoriety for which they would ultimately become legends. On one occasion, Wood received a letter informing him that a collection of his films were being shown back-to-back as part of an Ed Wood marathon. The perennially non-malicious Wood, apparently unaware that the marathon was a tongue-in-cheek affair being presented in a condescending style, was described as being "thrilled." "Isn't that nice that someone remembers me?" he said to friends.

While Wood certainly would have liked for his films to become blockbusters, money was never the bottom line. Some artists paint or write music because it's what is coming from inside them, and they simply can't hold it in any longer. Ed Wood was the same.

As Tim Burton so truthfully puts it, "There's something beautiful about somebody who does what they love to do, no matter how misguided, upbeat against all odds."



Cross-Dressed to Kill

Transvestism and the World of Sherlock Holmes

by Richard Valley

To Sherlock Holmes she is always *the woman*—except, of course, for those mustachioed moments when she is sometimes *the man*.

If Irene Adler, she of dubious and questionable memory, is the most famous instance of a Canonical character traveling under false, gender-bending colors, she is far from the only one. Male (or, more often, female) impersonation runs like a fine silken thread through the works of Sir Arthur Conan Doyle. It appears in *A Study in Scarlet*, the very first Sherlock Holmes adventure. It returns in "A Scandal in Bohemia," the first of the celebrated short stories. In the very last tale, "Shoscombe Old Place," published a full 40 years after *Scarlet*, it rears its rouged and powdered head one final time. As Samuel Rosenberg wrote in his often maddening, always compelling analysis of the Canon, *Naked Is the Best Disguise* (1974), "I call that a compulsion!"

The sort of psychological clue-gathering in which Rosenberg traffics sometimes leaves the practitioner open to ridicule. In some cases, this is due wholly to an author putting forth ideas that few really want to consider. (That Sherlock Holmes never caught Jack the Ripper because he *was* Jack the Ripper, as posited in more than one pastiche, is too disturbing a concept for many to acknowledge.)

On the other hand, an author sometimes bases his deductions on so obvious an error that he makes a fool of himself. (In his 1969 book, *The Crazy Mirror*, Raymond Durnat examines a lyric from the 1959 musical *LIL ABNER*, misreading the line "I'd rather have my druthers"—druthers meaning choice or way—for "I'd rather have my brothers," and fashioning from it a homosexual subtext that makes one wonder what Mammy and Pappy Yokum's pride-and-joy was *really* doing down at the crick.) Mistakes such as Durnat's, and uncommon opinions, including several of Rosenberg's flightier flights of fancy (the man seems to see Oscar Wilde everywhere but in the closet), shouldn't serve to discredit the entire practice of literary psychoanalysis. There are many genuine nuggets of wisdom hidden within the strong vein of fool's gold in *Naked Is the Best Disguise*, and Rosenberg's mining of Conan Doyle's obsession with transvestism is not the least of them.

"Old woman be damned!"

That the great Sherlock Holmes could be fooled by a man disguised as "a very old and wrinkled woman" almost defies imagination, but that is precisely what happens in the fifth chapter of *A Study in Scarlet* (1887). "I don't mind telling a story against myself," claims Holmes, admitting to Dr. Watson that the ancient crone who'd so recently visited them was, in reality, "a young man, and an active one, too, besides being an incomparable actor." Holmes is not so eager to be made an object of ridicule, though, that he wants anyone besides Watson to know of the episode. "I wouldn't have the Scotland Yarders know it for the world," he cries. "I have chaffed them so much that they would never have let me hear the end of it."

In that last statement, at least, Holmes is correct, for the Master Sleuth has been taken in by one of the more obvious forms of female impersonation, a form that would inspire, a mere five years after *A Study in Scarlet*, one of the best known (and most frequently filmed) stage plays of the late 19th century.

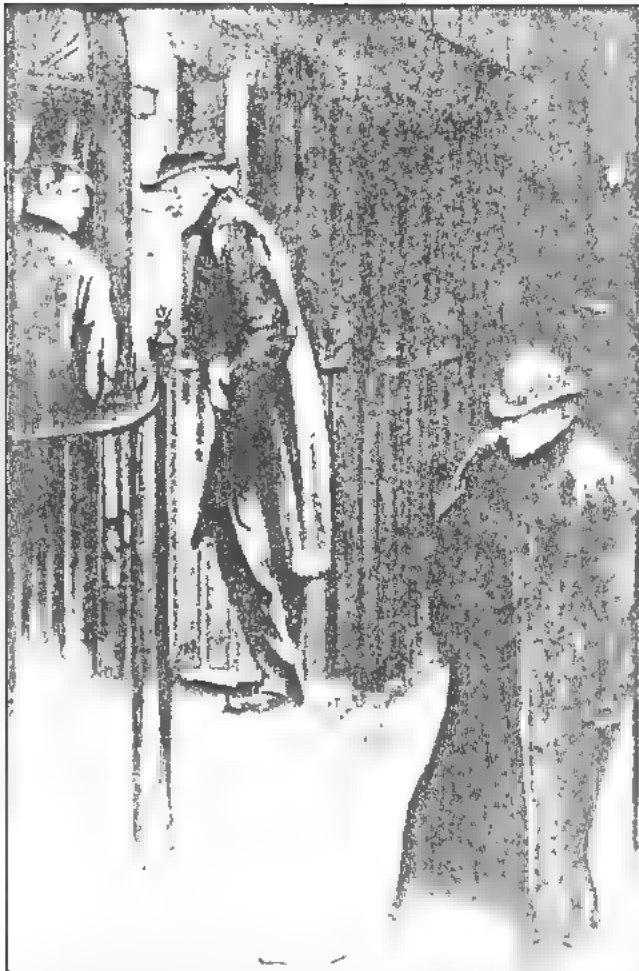
"Men in drag are a staple of farce" writes Albert Bermel in his aptly-titled *Farce* (1982), proceeding to name such practitioners of the art as Milton Berle, Benny Hill, and Fatty Arbuckle; such films as Billy Wilder's

SOME LIKE IT HOT (1959); and such plays as Brandon Thomas' *CHARLEY'S AUNT* (1892). It is the last named, to this day a mainstay of amateur theatrics, that in part resembles the transvestite interlude in *Scarlet*. In both the play by Thomas and the novel by Conan Doyle, it is an energetic young man, disguised as a white-haired biddy, who seeks to convince two older men of "her" withered womanhood. In the play (and also in the 1948 musical version, *WHERE'S CHARLEY?*), it's crafty Stephen Spettigue and veteran soldier Sir Francis Chesney who are hoodwinked by a beskirted Oxford undergraduate. In the novel, of course, it's crafty Holmes and veteran soldier Watson (who, like Chesney, served in India) who fall for the flamboyant impersonation—if not, like Spettigue, for the flamboyant impersonator.

As noted, *A Study in Scarlet* predates *CHARLEY'S AUNT* by five years; lacking Mr. Wells' time machine, Conan Doyle could never have based his premier drag



Clive Brook mixed drag with detective work as SHERLOCK HOLMES (1932).



LEFT: Sidney Paget's illustration for "A Scandal in Bohemia" was meticulously recreated by David Burke, Jeremy Brett, and Gayle Hunnicutt for the first episode of Granada's THE ADVENTURES OF SHERLOCK HOLMES.

act on the popular comedy. Undaunted, Samuel Rosenberg still manages to find in *Scarlet* a cross-dressing connection—not to the bogus Donna Lucia d'Alvadorez from Brazil ("where the nuts come from"), but to a scruffy boy from the American southlands.

"My name is Sawyer," claims the young/old man/woman upon entering the Baker Street rooms, after which he/she goes on to mention his/her daughter, Sally: "Hers is Dennis—which Tom Dennis married her . . ." From this information, we are meant to conclude (if Rosenberg has his druthers) that Conan Doyle is referring to Twain's great creation, Tom Sawyer, and the famous sequence in *Adventures of Huckleberry Finn* (1885) in which Huck, Tom's friend, tries to pass himself off as a young girl named Sarah Williams (Rosenberg, by way of proof positive, points out that "Sally" is a familiar form of "Sarah.")

"You've seen me as an old lady, Watson. I was never more convincing."

Indeed, Holmes is the old lady on hand in 1921's "The Mazarin Stone," a story from the final collection, *The Case Book of Sherlock Holmes* (1927), and one which Rosenberg surprisingly misses in his search for men in uniform. The Master Sleuth does not appear "on stage" in costume, only describing his outing in skirts to a bemused Watson—but on stage is precisely where this tale first saw light, as the Conan Doyle play THE CROWN DIAMOND (1921), and here Holmes makes his first en-

trance as "a tall, bent old woman in black, with veil and side-curls." It's worth quoting a few lines of dialogue:

Watson (rising): Good day, Ma'm.

Woman: You're not Mr. Holmes?

Watson: No, Ma'm. I'm his friend, Dr. Watson.

Woman: I knew you couldn't be Mr. Holmes. I'd always heard he was a handsome man.

THE CROWN DIAMOND's 28 performances arriving 28 years after the first production of CHARLEY'S AUNT, it's safe to say that the detective's frolicsome antics are here undoubtedly inspired by the Thomas play.

A last non-Canonical brush with a manly old crone occurs in the 1932 Fox film SHERLOCK HOLMES, purportedly based on the play by William Gillette but bearing little resemblance to it. As maidenly Aunt Matilda, the Great Detective again turns up in white wig and black petticoats, the better to bamboozle none other than Professor Moriarty, who all too easily fails to see the obvious. (In 1978's *The Films of Sherlock Holmes*, authors Chris Steinbrunner and Norman Michaels describe star Clive Brook as "looking, because of his gangling height, something like Edna May Oliver.")

"Male costume is nothing new to me. I often take advantage of the freedom which it gives."

"A Scandal in Bohemia," the first of 12 short stories printed in *The Strand Magazine* and published in book

form as *The Adventures of Sherlock Holmes* (1891), is the sole Canonical instance of a woman disguising herself as a man. And what a woman! Irene Adler is the only member of her sex ever to best Sherlock Holmes; that she does so most blatantly as a member of the opposite sex merely serves to increase one's admiration for her infinite variety.

Irene occasionally appears in stage, radio, and television productions (she has yet to make it into a feature-length theatrical film), but, except in outright adaptations of "A Scandal in Bohemia," her prowess as a gentleman is rarely measured. On the printed page, however, in an on-going series of pastiches by Carole Nelson Douglas (1990's *Good Night, Mr. Holmes*; 1990's *Good Morning, Irene*; 1992's *Irene at Large*; and 1994's *Back to Bohemia*), the operatic adventuress is as much a master of disguise as her misogynistic opponent.

"Had there been women in the house, I should have suspected a mere vulgar intrigue."

Nowadays, when one finds earrings adorning nearly as many male lobes as female, it is only the sexually retrogressive who equate the practice strictly with femininity—but fashion held fewer options when *Naked Is the Best Disguise* was published. Is it any wonder, then, that Samuel Rosenberg claims proof of cross-dressing in the simple fact that the villainous John Clay, he of the womanly hands and the dastardly machinations behind "The Red-Headed League," is a man who had both ears pierced by gypsies when he was a lad?

The story, published in 1891 in both *The Strand Magazine* and as part of *The Adventures of Sherlock Holmes*, is not the sole Canonical instance in which the ears, not the eyes, have it (or get it). In 1893's "The Cardboard Box" (published in hardcover in the 1917 collection *His Last Bow*), Alec Fairbairn wears earrings—and ends up dead, wearing one less ear! In the non-Sherlockian "How the Brigadier Lost His Ear," Conan Doyle has the heroic Gerard take the beautiful Lucia's place in a darkened room. Why? Because the woman is about to have an ear cut off as punishment for her carnal relationship with the Brigadier. Gerard puts on his beloved's cloak (thus qualifying himself for the Doylean drag race) and manfully loses the lobe of an ear. (That's about as pierced as it gets!)

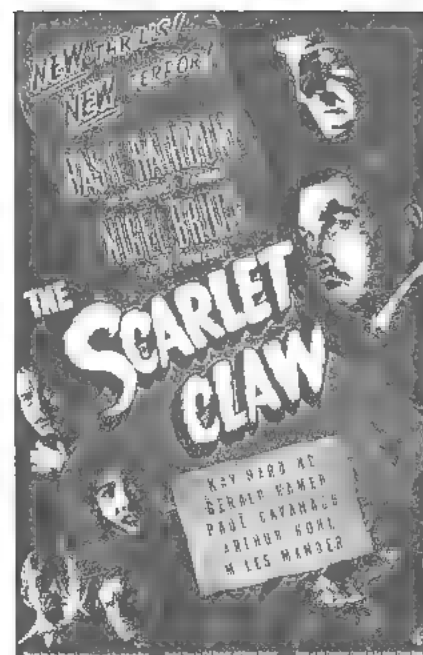
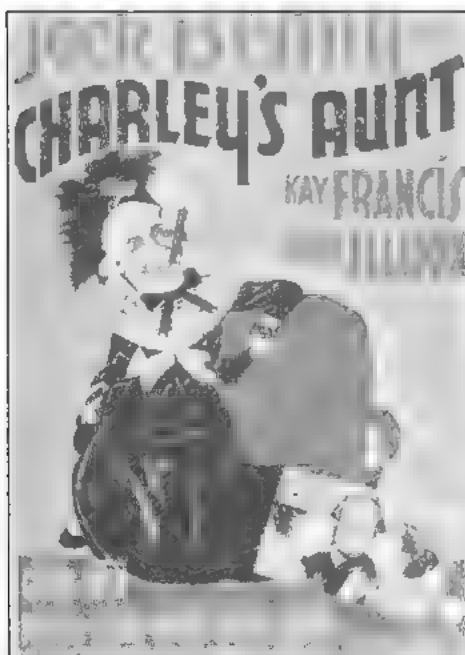
"Round his brow he had a peculiar yellow band, with brownish speckles, which seemed to be bound tightly round his head."

The above quote from 1891's "The Speckled Band" is not intended to give the impression that adorning oneself with poisonous snakes is, like the wearing of earrings, tantamount to transvestism—though it's definitely a fashion risk! Nor is there the slightest hint of cross-dressing in what is arguably Conan Doyle's most popular short story. The reason for its inclusion here is that Conan Doyle wrote the story twice: once as a short story, and again, 19 years later, as a stage play.

One may argue that the Canon's creator never truly had an obsession with transvestism—after all, there are really only four examples of full-bodied drag in the four novels and 56 short stories that form the "official" career of Sherlock Holmes—but what are we to make of *THE CROWN DIAMOND* and *THE SPECKLED BAND*, the two Holmes plays by Conan Doyle? (The



TOP: In this rare shot from the 1910 play *THE SPECKLED BAND*, Billy (Cecil F. Lowrie) poses as Holmes' daughter. H. A. Saintsbury was Holmes. CENTER: Watson (Colin Blakely) joins the girls in *THE PRIVATE LIFE OF SHERLOCK HOLMES* (1970). BOTTOM: A cabaret artiste in drag (Simon Fogg) works for *THE MASTER BLACKMAILER* (1992).



LEFT: The venerable farce *CHARLEY'S AUNT* (represented by a poster for the 1941 film version) may have inspired several instances of transvestism in Conan Doyle's writings. CENTER: Does a famous Mark Twain character (represented by Jeff East in 1974's *THE ADVENTURES OF HUCKLEBERRY FINN*) make an appearance in the Canon? RIGHT: Poster art for *THE SCARLET CLAW* (1944), a Basil Rathbone/Nigel Bruce starrer featuring a crazed killer in women's garb.

1899 play *SHERLOCK HOLMES*, credited to Conan Doyle and William Gillette, was so extensively rewritten by Gillette as to have virtually nothing of his coauthor in it.) As noted, in *THE CROWN DIAMOND* the Great Detective appears in the guise of a white-haired old woman. In *THE SPECKLED BAND*, however, it is not Holmes but Billy the page who takes a walk on the Wilde side. At the beginning of Act Three, Peters, the new butler, arrives at Stoke Moran with his young daughter, Amelia. Peters, of course, is Holmes, and Amelia—described by Dr. Grimesby Rylott as “a useless encumbrance”—is Billy. Very little is made of this, either for comedy or in terms of its importance to the plot; thus it can only be assumed that Conan Doyle felt the need to include it for its own sake.

Billy, who was created by Gillette and only later found his way into the Canon, figures prominently in a pastiche with more than a passing reference to drag: Russell A. Brown's *Sherlock Holmes and the Mysterious Friend of Oscar Wilde* (1988). In this frankly gay excursion into Sherlockiana, the boy (who, in later years, we are told in the appendix, often amused friends with his impersonation of Charlie Chaplin) is caught leaving a male brothel. That's not all: Inspector Stanley Hopkins and Wiggins share Oscar Wilde's preference for irregular sexual practices, and Watson—in an episode which is the reason for the book's inclusion here—comes under the spell of two women who are anything but ladies. (“Well, Watson,” says Holmes, who knows the truth, “have you satisfied your natural instincts?”)

“Heaven help the man . . . whose secret and reputation come into the power of Milverton.”

Another dip into the hidden culture of Victorian England is provided by Granada Television's *THE MASTER BLACKMAILER*, a 1992 adaptation of 1904's “Charles Augustus Milverton” (a story included in *The Return of*

Sherlock Holmes). There is no transvestism in Conan Doyle's original and, as always, no overt homosexuality, but in researching the period, scripter Jeremy Paul realized that England's anti-gay laws made it easy for blackmailers to prey upon the unprotected. Accordingly, the writer took Conan Doyle's brief allusion to the breakup of the Honorable Miss Miles' engagement to Colonel Dorking and built from it a subplot in which Dorking, blackmailed by Milverton over his affair with a female impersonator, commits suicide following the revelation of his secret.

“He thought it was his mistress, and he found it was a stranger. Dogs don't make mistakes.”
“But it was the voice of a man!” I cried.

Which brings us to 1927's “Shoscombe Old Place,” the last story in the Canon to feature cross-dressing—and, as already mentioned, the last story in the Canon. Published in hardcover in *The Case Book of Sherlock Holmes* (where it takes next-to-last place before “The Retired Colourman”), the plot hinges on the untimely death of Sir Robert Norberton's sister, Lady Beatrice Falder, and the substitution by Sir Robert of her maid's husband, Norlett, for Lady Beatrice. (In Granada Television's 1990 version of the story, it is Joe Barnes, a groom on the estate, who tearfully performs the sister act.)

“He could be almost anyone . . .”

In picking up a few stray strands of the thread, attention turns briefly to the Basil Rathbone/Nigel Bruce films of the 1930s and 1940s, and one of the finest in the batch: 1944's *THE SCARLET CLAW*. Screenwriters Edmund L. Hartmann and Roy William Neill (the latter also producing and directing) pit the Baker Street duo against

Continued on page 113

Our Man on Baker Street

By David Stuart Davies

Greedy Granada

Baker Street, as created for the Granada Holmes series and later boxed in to create a weatherproof area, is now being used as a hospitality suite for organizations who want to party on Sherlock's doorstep. Waiters and waitresses appear in Victorian garb to serve up the victuals. Sadly, it's all become a bit of a circus and rather an ignominious end to a splendid set which, in the early days of the series, brought to the viewer the real sights, sounds—and almost the smell—of that fabled thoroughfare. No longer is it possible for horses to canter down the cobbles, only inebriated partygoers chasing each other in corporate abandon. Book now for Mrs. Hudson Christmas Disco!

Even in the final Granada series the exterior Baker Street scenes were shot in Liverpool, parts of which still have cobbled streets and Victorian crescents.

The good news, however, is that Jeremy Brett is back in harness and has been filming again. He has been making a movie: *MAD DOGS AND ENGLISHMEN*. It also features Joss Ackland and Elizabeth Hurley. Brett crosses the tracks in this feature and sides with Moriarty. He plays the villain. "My character, Tony Vernon-Smith, is probably one of the blackest people I have ever played. He's running a powerful drug ring,

and he's an absolute monster." In a phone call to his old friend, Michael Cox, producer of the original Holmes shows, Brett said that the world presented in this new movie was frightening—"all darkness, drugs and power struggles." Michael observed wryly that it wasn't a great deal different from the world of Sherlock Holmes.

Re Morse

Detective series continue to fascinate the British TV viewer. *WYCLIFFE*, the Cornish detective who piloted last year (See *Scarlet Street* #12), has turned up in a six-part series of one-hour films. The mysteries and the superb scenery are quite engrossing, but Jack Shepherd as Wycliffe lacks the charisma of a Morse. To be fair to the actor, this is mostly due to the scripts, which mainly require him to ask the usual police questions and to stand on the cliff tops staring moodily out at the crashing waves.

Brother, Can You Spare a Crime?

The medieval monk, Brother Cadfael, hero of over 20 tales by Ellis Peters, made his TV debut this spring in four two-hour features, with British stage actor Sir Derek Jacobi as the spiritual sleuth. *CADFAEL* was meticulously produced—filmed in Hungary rather than Britain to enable the creation of authentic-looking villages amidst unspoilt countryside. Unfortunately, there are too many slabs of concrete and, more particularly, too many low-flying aircraft in present-day Britain to enable television makers to create that sense of calm and tranquility associated with the middle ages.

Medieval Shrewsbury is Cadfael's sleuthing ground, populated by a crowd of monks who do not always approve of their brother's detective activities. Cadfael's herbarium was lovingly recreated. (His knowledge of herbs and plants, medicinal and poisonous, aid his detective skills.) Cadfael is a fascinating character: a man whose background reveals a surprisingly uncloistered past as a soldier who has loved and lost. This is certainly a monk with spunk. Jacobi is equal to the task of portray-



ing the unusual combination of strength, passion, spirituality, worldliness, and intellect. Dr. Who veteran Jon Pertwee's son, Sean Pertwee, provides the beefcake as Huw Beringer, the Deputy Sheriff. The mysteries are a little predictable, the usual plot being a variant on the innocent young man accused of murder seeking sanctuary. However, the whole is entertaining, faithful to the novels, and subtly intelligent.

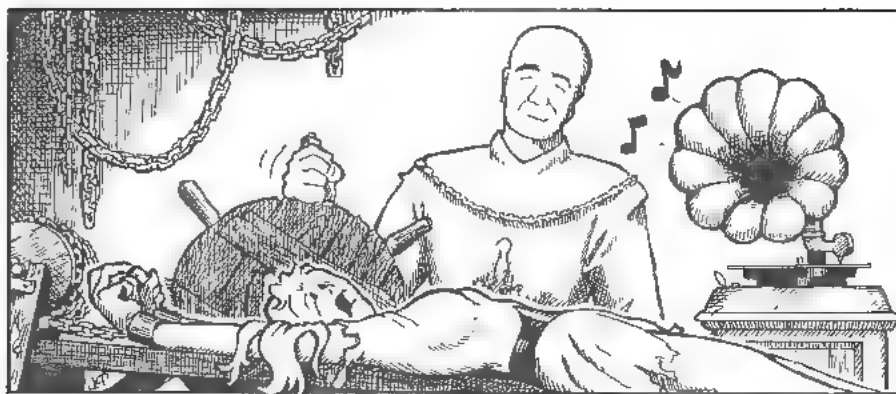
Cadfael was deemed successful enough to ensure a further series next year, and we await further fermentations of this abbey brew with interest.

Poirot Returns

After a two-year hiatus, *POIROT* will be back on our screens in January. The reason for this long break is due to the fact that the powers that be decided they did not want any more episodes after the last series—despite their international success—and then the fickleheads changed their minds. They should be locked up in "little grey cells." Four two-hour films based on Agatha Christie novels have just been completed: *HERCULE POIROT'S CHRISTMAS*, *HICKORY DICKORY DOCK*, *MURDER ON THE LINKS*, and *DUMB WITNESS*. David Suchet is back with the waxed moustache and rolling gait, accompanied by the other regulars: Hugh Fraser as Captain Hastings and Philip Jackson as Inspector Japp. *Au revoir, mon amis*.

David Suchet as Hercule Poirot





Record Rack

by Ross Care

"Ever since I was a kid, I've wanted to write picture music, like some kids dream of being another Mickey Mantle. I've always felt there was magic on a movie screen, seeing that light pouring out of the projector and creating images for you."

—Henry Mancini

Henry Mancini was born in Cleveland, Ohio, in 1924, but his family soon moved to West Alquippa, Pennsylvania, a small steel town near Pittsburgh that still considers him its most celebrated native son. The young Mancini's precocious aptitude for big-band scoring, soon honed by study at both Carnegie Tech and Juilliard, eventually led to his arranging and performing for the Glenn Miller band when it was taken over by Tex Beneke after Miller's death in the mid-1940s.

In 1952, Mancini's arrangement for a Jimmy Dorsey short caught the attention of Joseph Gershenson, then head of the music department at Universal, and he was taken on as a kind of all-purpose music-man Friday. "I think they needed a token young person in the department at the time," Mancini commented. He worked on countless films during this period, mostly without screen credit. (Many Universal films of this period are musically uncredited, other than for overall music direction, because their scores were often assembled collectively.)

Mancini described the process thusly: "There was Frank Skinner—he used to get the pick of the litter. Next down the line was Hans Salter. And then there was Bill Lava, Irving Gertz, Herman Stein, and myself. We shared. You give me your themes, I'll give you mine, so it ended up sounding like one guy. I would also compose transitional bars of music

between my own stuff and the cues out of the studio library. It was called 'stocking' and it gave the illusion, but the illusion only, of being a whole score. Universal budgets were very low, almost negligible for music, which is why there was this library, and you could take out what you needed and write it into your score when you needed just that much tension, or chase, or love music. We'd look at a picture, a lot of

sponsibility to hand out specific film and reel assignments, and to oversee musical continuity.)

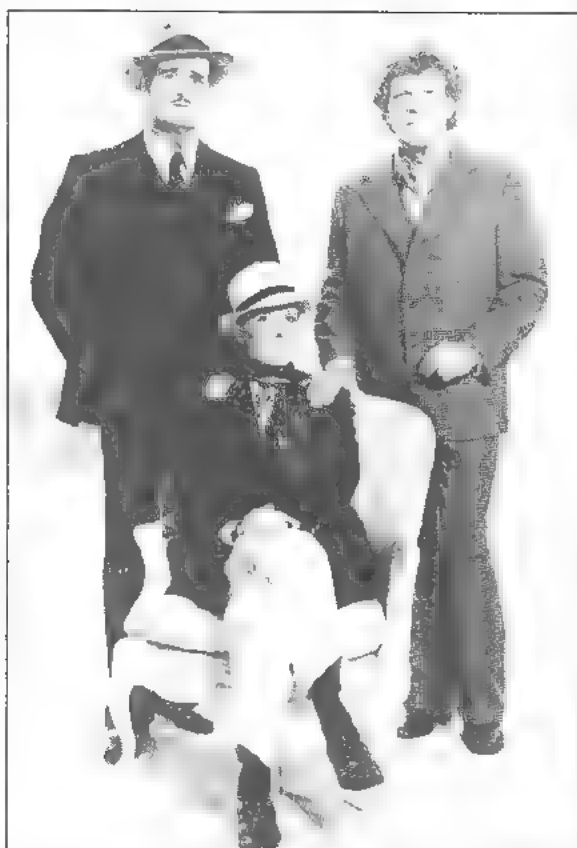
In spite of this cut-and-paste method, the technique somehow managed to create a Universal house-sound, at least for the now-immortal series of Eisenhower-era sci-fi/horror epics on which Mancini anonymously labored, among them *IT CAME FROM OUTER SPACE* (1953), *CREATURE FROM*

THE BLACK LAGOON (1954), *REVENGE OF THE CREATURE* (1955), *TARANTULA* (1955), *THIS ISLAND EARTH* (1956), and *THE CREATURE WALKS AMONG US* (1956).

In his detailed study of horror/fantasy scoring, *Musique Fantastique* (Scarecrow Press, 1985), Randall Larson cites *TARANTULA* as "a particularly good horror score." Larson notes that Mancini composed most of *THE CREATURE WALKS AMONG US*, commenting that the score creates "an appropriate sense of foreboding tinged with a sense of compassion consistent with this film's more sympathetic portrayal of the Creature."

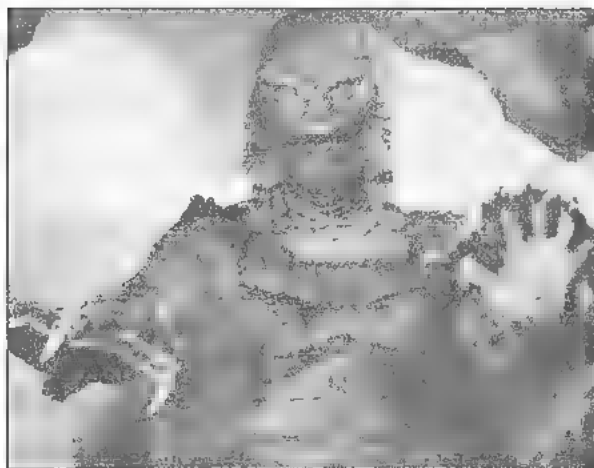
Tantalizing excerpts from these Universal scores can be found on "Mancini in Surround: Mostly Monsters, Murders & Mysteries" (RCA 60471-2-RC). Highlights of this varied and highly enjoyable collection are three cues from *BLACK LAGOON*, *OUTER SPACE*, and *TARANTULA*, this 15-minute "monster" suite showcasing an exemplary cross-section of what might also be called "the Jack Arnold sound": broodingly ominous, atmospheric passages to evoke setting and tension, shrieking

jabs of muted brass, and more climaxes than a Colt video. Best is "The Monster Gets Mark" from *CREATURE FROM THE BLACK LAGOON*, a seven-minute cue which,



James Garner, Robert Preston, and Julie Andrews broke sexual barriers in *VICTOR/VICTORIA* (1982). Henry Mancini wrote the score. Blake Edwards directed.

10-reelers, Ma and Pa Kettle, the Creature, Francis the Talking Mule (yes, I knew him well), and we'd each score five reels or so." (It was also music director Gershenson's re-



LEFT: Henry Mancini in a pensive mood at the piano. **CENTER:** Best known for his jazz-oriented scores for such Blake Edwards TV shows and movies as *PETER GUNN* and *THE PINK PANTHER* (1964), Henry Mancini got his start scoring parts of Universal's 50s horror films, including *CREATURE FROM THE BLACK LAGOON* (1954, pictured) and *IT CAME FROM OUTER SPACE* (1953). **RIGHT:** Peter Sellers as Inspector Jacques Clouseau in 1978's *REVENGE OF THE PINK PANTHER*.

though slowed down a bit from the original soundtrack, includes the famous "Creature" motif composed by Herman Stein. On the 4:45 *IT CAME FROM OUTER SPACE* excerpt, an Ondes Martinon fairly effectively doubles for the soundtrack's theremin, but nothing can quite emulate the now-obsolete original's eerie, otherworldly electronic quaver.

The album as a whole is a prime example of Mancini's somewhat unexpected versatility, with nary a *PETER GUNN* jazz riff to be heard. Other high points in this generous collection: the understated neo-classic main title from Mancini's rejected score for Hitchcock's 1972 *FRENZY* (drolly titled "Frenzy Rejected"); the subtle, almost Herrmannesque *NIGHTWING* (1979); the exciting "Arctic Whale Hunt" from *THE WHITE DAWN* (1974); and, for a touch of irony, the theme from *MOMMIE DEAREST* (1981)—the last falling into the monster category, one assumes!

Varese Sarabande's recent reissue of the durable Dick Jacobs Coral LP "Themes from Classic Science Fiction, Fantasy, and Horror Films" (VSD-5407) also includes music by Mancini (*THE CREATURE WALKS AMONG US*), Salter, Stein, William Lava, and James Bernard.

Mancini's band experience also made him a natural for arranging the same period's musical biopics, such as *THE GLENN MILLER STORY* (1954), for which he also composed the love theme, but his first major original work, and one which has since (like the picture itself) achieved cult status, was his trashy, raucous score for Orson

Welles' trashy, raucous *TOUCH OF EVIL* (1958).

When Mancini was laid off in the late 50s, a chance return to the Universal lot led to a meeting with director Blake Edwards, who was launching a new TV mystery series set in a West Coast jazz club. Mancini scored *PETER GUNN* (1959), and the rest, as they say, is history. *GUNN* led to several best-selling albums, another private-eye series, *MR. LUCKY* (1960), and an entree into major feature scoring with Edwards' *BREAKFAST AT TIFFANY'S* (1961), which produced "Moon River," an instant classic. *DAYS OF WINE AND ROSES* (1962) provided an equally popular title tune; both had lyrics by Johnny Mercer, and both garnered Oscars. Mancini's versatility soon emerged with a near-avant garde score for Edwards' *EXPERIMENT IN TERROR* (1962), the original RCA LP art of which fused graphic rape imagery with such an exaggeration of Lee Remick's already obvious charms that the cover was changed after only a few pressings!

The early 60s also produced Howard Hawks' *HATARI!* (1962), and 1964's audiences were the first to hear the soon globally-familiar motif for Edwards' *THE PINK PANTHER* and its various spin-offs, including *A SHOT IN THE DARK* and the cartoon series. Mancini also collaborated with director Stanley Donen on two stylish, sophisticated mystery/thrillers, *CHARADE* (1963), and *ARABESQUE* (1966). He also produced a hauntingly bitter-sweet score for Donen's *TWO FOR THE ROAD* (1967), an adventurously-filmed analysis of a mar-

riage's collapse, written by Frederic Raphael. One of Mancini's personal favorites, he called *ROAD* "... unique. I think Donen was five years ahead of his time with that picture." The Donen trilogy produced three of Mancini's glossiest, most sonically impressive RCA Dynagroove LPs.

Mancini's relationship with Blake Edwards was constant, and the composer's later status more or less mirrored the ups and downs of the director's work. It continued with scores for Edwards' wife, *MY FAIR LADY* herself, Julie Andrews: from 1970's commercially disappointing *DARLING LILI* (which nonetheless produced a Broadway caliber score and one of the finer if lesser-known Mancini/Mercer ballads, "Whistling Away the Dark"), through the popular and sophisticated transsexual farce, *VICTOR/VICTORIA* (with lyrics by Leslie Bricusse) in 1982. (*VICTOR/VICTORIA*'s CD soundtrack, with four previously unreleased tracks, was recently released by GNP Crescendo Records, and a Broadway version was in the works at the time of the composer's final illness.) The Mancini/Mercer team also produced another little-known gem of a title song for *MOMENT TO MOMENT*, an obscure 1966 murder mystery with Jean Seberg and Honor Blackman.

Mancini was most in his element with the slickly sophisticated comedy/thriller genres that Edwards did so well, but he also contributed substantial dramatic underscoring to such eclectic films as *WAIT UNTIL DARK* (1967), *THE NIGHT VISITOR* (1971), Tobe Hooper's *LIFEFORCE*

(1985), and Paul Newman's remake of *THE GLASS MENAGERIE* (1987). His last films were *SWITCH* (1991), and *TOM AND JERRY: THE MOVIE* and *SON OF THE PINK PANTHER* in 1993. Diagnosed with cancer, Mancini died on June 14th of this year; on the same evening, American Movie Classics was screening an extended clip on the composer's many cinematic achievements.

The pre-psychedelic 60s were definitely Mancini's moment. His film scores, and their song and album spin-offs, comprise true pop culture phenomena of the era. The theme from *PETER GUNN* must have tempted more nonmusicians to the piano than any piece since "Heart and Soul," and its relentless bass riff was later quoted in the B-52s' "Planet Clare." And it's no accident that Oliver Stone used "Moon River" as the ultimate pre-Vietnam dream-dance in 1989's *BORN ON THE FOURTH OF JULY*. Kicking in at just the right moment in time, before the more explosive aspects of the decade hit, Mancini was the last link with, and the last great popular innovator of, the swinging big-band Zeitgeist of the WWII and postwar eras. The early 60s were probably the last period when a song as good as "Days of Wine and Roses" could still become a hit.

Mancini was also on the technological and commercial cutting edge of the era. His film albums, such as *BREAKFAST AT TIFFANY'S* and *CHARADE*, were never original soundtrack albums in the purist's sense, but rather score excerpts reworked into fully-developed, cohesive arrangements (i.e., not actual

cues as they were often fragmentally heard in the films themselves). Slickly pop-oriented and never including dramatic underscoring, these were albums for listening, dancing, and making out. They alternated tracks of lush strings, relaxed but seductive jazz/Latin rhythms, and tasty jazz solos (such as "Latin Snowfall" from *CHARADE*, and "Dreamsville" from *PETER GUNN*), with cinematic big-band riffs harking back to the great days of Artie Shaw (whom Mancini revered): "Something for Cat" from *BREAKFAST AT TIFFANY'S*, "Floating Pad" from *MR. LUCKY*, and the dynamic Main Title to *CHARADE*, which also doubled as a bittersweet ballad. Between the two modes were cutesy, but maddeningly infectious up-numbers such as *HATARI's* "Baby Elephant Walk" and "The March of the Cue Balls" from *MR. LUCKY*. Overall was Mancini's supreme lyricism, no doubt a legacy of his Italian lineage.

The LP albums, most recorded at RCA's modestly-dubbed Music Center of the World in Hollywood, also achieved state-of-the-art audiophile quality, and they and their CD reissues remain sonic showcases to this day, notably 1963's "Our Man in Hollywood." But like the days of wine and roses, Mancini's real peak was not to last long, and though he did keep producing excellent material and an ongoing series of popular Grammy winning albums, his distinctively hip and lyrical sound was gradually eclipsed by the invasive electronic buzz of the late 1960s and ensuing decades. One is tempted to say that

he somewhat drifted, deservedly or otherwise, into the uneasy status of easy-listening maestro. Still, as H. Stephen Wright notes in a review of *THE ADVENTURES OF THE GREAT MOUSE DETECTIVE* in a recent *Cue Sheet*, Mancini's film scoring talent was one which was "underutilized despite his manifold successes." (*MOUSE DETECTIVE*, a rodent variation on the adventures of Sherlock Holmes, also includes the unique credit: "vocals by Melissa Manchester and Vincent Price.")

For better or worse, Mancini may remain best remembered for his peak 60s period, when he engendered a civilized, hypercool moment in Hollywood's pop music history, with a unique, sophisticated sound for the romantic thrillers and wild comedies that the era and its directors so urbanely perfected.

Part Two of RECORD RACK's Bernard Herrmann piece, originally scheduled for this issue, will appear in *Scarlet Street* #17.

Ross Care is a composer and author. His score for the play *THIS IS NOT A PIPE DREAM* was recently heard in Washington, D.C. Interview quotes from John Caps, "The Lyricism of Mancini," *Film Music Notebook*, vol. III, number two, 1977, and Elmer Bernstein, "A Conversation with Henry Mancini," *Film Music Notebook*, vol. IV, number one, 1979. Opening quote from Fred Karlin's *Listening to Movies*, Schirmer Books, 1994.

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Better Holmes and Watson

The Granada Series Reviewed

by Richard Valley

THE MUSGRAVE RITUAL
Adaptation: Jeremy Paul
Direction: David Carson

Anyone coming to Granada Television's *THE MUSGRAVE RITUAL* via Universal's *SHERLOCK HOLMES FACES DEATH* (1943), the fourth in the studio's updated series with Basil Rathbone as Holmes and Nigel Bruce as the most bumbling of Dr. Watsons, will have one thought uppermost in mind: Where the hell is the chess-board floor?

Chess figured prominently in that film's version of the Musgrave Ritual, but it has nothing to do with the litany in Sir Arthur Conan Doyle's short story (published in *The Strand Magazine* in 1893, and collected in *The Memoirs of Sherlock Holmes*). Universal's Bertram Millhauser fashioned his own variation of the Ritual, but he was hardly the first to do so: Pride of place goes to T. S. Eliot, who

devised one for his play *MURDER IN THE CATHEDRAL*. ("My use of the Musgrave Ritual was deliberate and wholly conscious," wrote Eliot.)

When it came time to "remake" the story for Granada's *THE RETURN OF SHERLOCK HOLMES*, dramatist Jeremy Paul found that it was once again necessary to make a minor few changes, this time because no suitable location could be found containing the trees essential to the untangling of the puzzle. The solution: a tree-shaped weathervane high atop Hurlestone Manor. (Paul's remodeling met with little if any disapproval, and vast acceptance, the latter in the scowling form of an Edgar, the much-coveted award from the Mystery Writers of America.)

The storyline of Conan Doyle's "The Musgrave Ritual" concerns a ceremony handed down from generation to generation, until it finally falls into the hands of Reginald Musgrave, an old schoolmate of



Jeremy Brett

Sherlock Holmes. Unfortunately, the ritual also falls into the hands of Musgrave's butler, Brunton, who, like Jeeves, has a bit more than his master in the brains department (but not enough to keep himself from meeting a grisly fate at the hands of servant Rachel Howells).

The story presents one of Holmes' earliest cases, and is related by the Great Detective to Dr. Watson, who takes no active part in the investigation. Naturally, this would not do for Granada, so Paul cleverly wove Watson into the fabric of the piece, providing the worthy physician with some weighty concerns of his own—namely, Holmes' addiction to cocaine. The episode is one of the few that addresses Holmes' drug dependency, and its inclusion greatly heightens the drama. (Only one later program, Gary Hopkins' *THE DEVIL'S FOOT*, dared tackle the subject; like *THE MUSGRAVE RITUAL*, it copped an Edgar.)

As in every episode of *THE RETURN OF SHERLOCK HOLMES*, Jeremy Brett and Edward Hardwicke remain in peak form. Michael Culver (Reginald Musgrave), James Hazeldine (Richard Brunton), and Johanna Kirby (Rachel Howells) are not very far behind.

Conan Doyle's story ends with Brunton dead and Rachel vanished into the night. Granada's version comes to a far more shocking conclusion. It's the (deerstalker) cap on one of the best Sherlock Holmes programs ever produced.

BELOW: Michael Culver played the aristocratic Reginald Musgrave in the Edgar-winning *THE MUSGRAVE RITUAL*. **OPPOSITE:** A peek behind the scenes of Granada's *THE RETURN OF SHERLOCK HOLMES*. Holmes and Watson (Jeremy Brett and Edward Hardwicke) are on their way to Hurlestone Manor to visit Holmes' old school chum, Reginald Musgrave. (In the original story, Watson takes no active part.)





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Stalking The X-FILES

Television's newest sci-fi hit and its fondly remembered forebear fire the imagination!

by Drew Sullivan

I guess the inspiration for THE X-FILES would have to be my love for THE NIGHT STALKER, the show that starred Darren McGavin. I thought that was a great show. When I had the opportunity to create a television show, I wanted to do something scary in the vein of NIGHT STALKER. I wanted to do my own sort of scary show, with the spirit of NIGHT STALKER in mind."

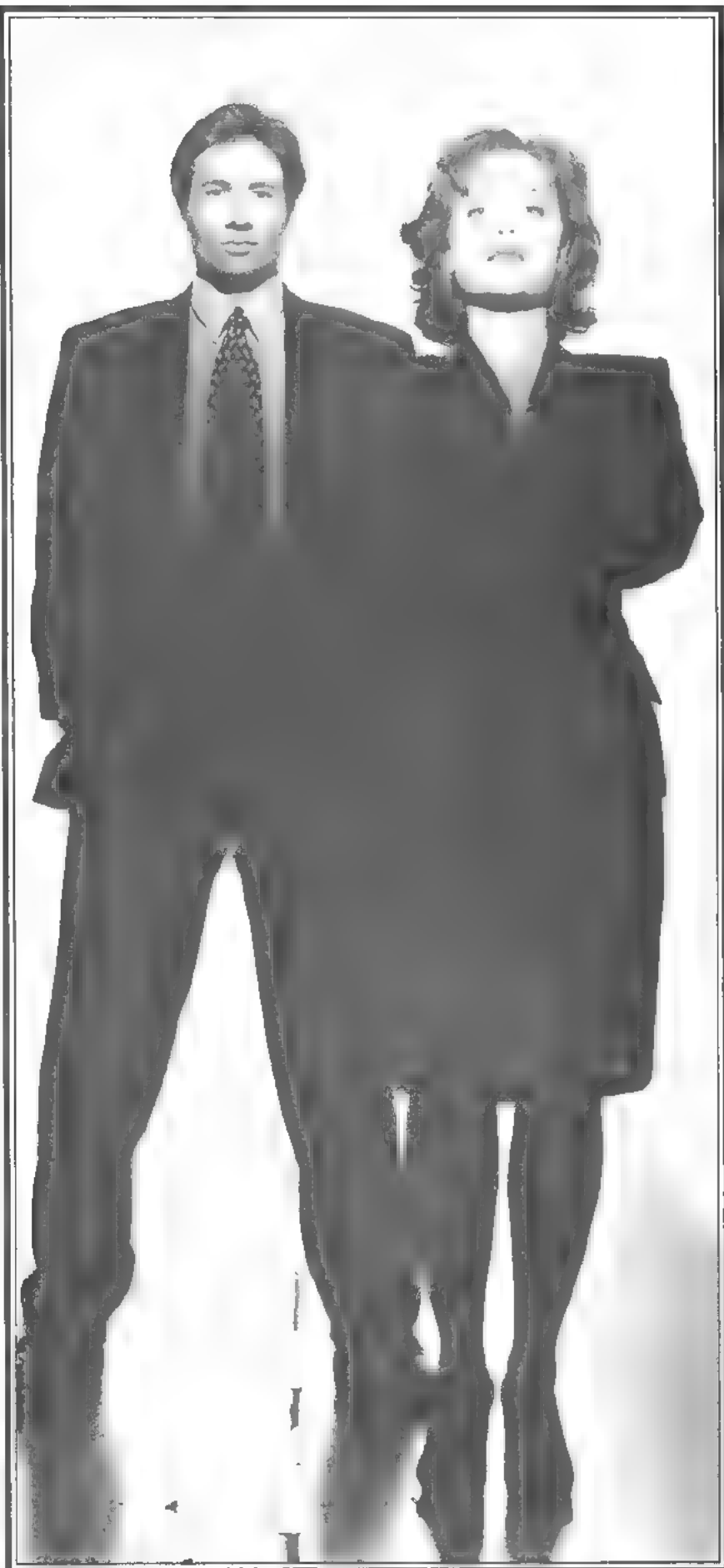
Chris Carter, the creator of THE X-FILES, is quick to acknowledge the show's celebrated ancestor. Much to his delight, THE X-FILES is fast becoming one of the most popular sci-fi shows on TV, with a solid (and ever expanding) cult following.

Carter began his motion picture career as a screenwriter in 1985 after Jeffrey Katzenberg, chairman of The Walt Disney Studios, signed him to a development contract at the Mouse Factory.

At Disney, Carter wrote and produced THE NANNY, a sitcom for The Disney Channel. He took a leave of absence to coproduce the comedy series RAGS TO RICHES, and returned in 1989 to create BRAND NEW LIFE, a recurring series starring Barbara Eden.

In 1992, Carter began creating and developing television projects, which led to the Fox series THE X-FILES, starring David Duchovny and Gillian Anderson as FBI agents Fox Mulder and Dana Scully. (Mulder's the true believer in paranormal activity, while Scully, a scientist, clings to what she sees as reasonable doubts.) The end result is very much what Carter had in mind from the start:

"Amazingly and wondrously, the characters have remained consistent, and it's got a tremendous amount of integrity to the original concept. I actually think it's gotten better, in that it's gone in directions that have surprised even me! It took a lot of fighting. There were some places where I really had to take a stand. I knew Gillian Anderson was right for the role of Scully,





PREVIOUS PAGE: David Duchovny and Gillian Anderson are the stars of *THE X-FILES*, the hottest (if not the highest-rated) sci-fi series on television. **ABOVE:** Agents Fox Mulder and Dana Scully (David Duchovny and Gillian Anderson) act as a pair of Federal Bureau of Investigation bookends to one of *THE X-FILES*' most startling villains: the liver-loving rubber band known as Eugene Tooms (Doug Hutchison).

but there were some people who didn't see it quite that way. I said, 'This is the person I want. This is the person we're going with.' I went out on a limb there, and very happily so."

Unlike *KOLCHAK: THE NIGHT STALKER*, Carter's "baby" has been granted a second season. Nor do the two shows really have all that much in common beyond a basic premise, although on the surface it might seem so: Investigators (a reporter, FBI agents) strive to learn the truth behind various bizarre happenings (a doppelganger who burns at will in the *NIGHT STALKER* episode *FIRE FALL*, an arsonist who burns at will in the *X-FILES* episode *FIRE*), monster sightings (a Native American spirit in the *NIGHT STALKER* episode *BAD MEDICINE*, a Native American manitou in the *X-FILES* episode *SHAPES*), and, of course, extraterrestrials (the intergalactic "traveler" in the *NIGHT STALKER* episode *U. F. O.*, the aliens in numerous episodes of *THE X-FILES*). The tone of the two shows, though, are markedly dissimilar, with the two-character *X-FILES* presenting fairly straightforward stories, while the multicharacter *NIGHT STALKER* opts for comedy.

"There are comic elements on *THE X-FILES*," Carter says, "but I think comedy should go in where it fits. The writers realize that, and we do a good job of putting it where it belongs, not just to lighten things up. Comedy should be used as relief in a show like *THE X-FILES*, not as a staple."

If *THE X-FILES* lends itself less to yuks than its predecessor, it may be because Fox Mulder's quest to learn the truth is more personal than Carl Kolchak's. The seedy INS newshawk may have a stake in getting to the bottom of things—success will net Kolchak a byline, and pave the way for his return to a newspaper post in New York—but Mulder's inquiries are conducted with one thought uppermost in mind: that success will reunite him with his sister, who was abducted by aliens when she was a child.

Skeptic though she is, Dana Scully's paranormal adventures also took on a more personal note in the first-season episode *BEYOND THE SEA*, in which Scully's father suffered a massive coronary and appeared to her after his death. The episode gave Gillian Anderson the opportunity to present a more vulnerable side of the

no-nonsense Scully, and proved beyond doubt that Carter was right to choose her for the role.

The man behind *THE X-FILES* has nothing but praise for both his stars. "I'll tell you what they bring to the show: chemistry. They've dimensionalized the characters in ways that you can never do on the printed page. What happens is that you write these characters and the actors become the characters you've written, but they also do certain things particularly well, so you start to write to those things. David has a great sense of humor, and he's actually ad-libbed in places that have added to the show. Gillian has a wonderful gravity that you hope to find in the part, because she has to play a scientist. She has to do it believably, and she pulls it off extremely well. I couldn't be more pleased."

THE X-FILES' first season concluded in chaos, with the special X-Files division of the FBI closed, and Mulder's secret source, Deep Throat (Jerry Hardin in a recurring role), presumably murdered.

Naturally, frantic fans want to know what's going to happen next, but Chris Carter isn't saying much (though we did manage to get him to fess up about a few things in an exclusive interview).

One possibility for the future amuses Carter enormously. *Scarlet Street* playfully suggested that, now that Mulder and Scully require a new source of information, they might wander into a bar one day and find a certain talkative reporter dressed in a seersucker suit, tennis sneakers, and a straw hat.

"I'd like to see that, too," laughs Carter. "In fact, it's been talked about for a long time. We'll see, we'll see . . ."

The truth is out there!



On the following pages, *Scarlet Street* raids the FBI and INS offices to learn the truth behind *THE X-FILES* and *KOLCHAK: THE NIGHT STALKER*. Prepare yourself for spine-chilling, laugh-filled interviews with *THE X-FILES*' Chris Carter, Gillian Anderson, David Duchovny, Doug Hutchison, and Jerry Hardin, and *NIGHT STALKER*'s Darren McGavin, Jack Grinnage, Carol Ann Susi, and John Fiedler. Only in *Scarlet Street*!

The Truth Is Out There

CHRIS CARTER

interviewed by
Jessie Lilley

Chris Carter knows the truth: that, despite middling (but ever-improving) ratings, Fox Television has picked up *THE X-FILES* for a second season. A second truth is also growing evident: that the show has caught on with fans (X-Philes, they're called) because it's better than any other sci-fi series currently on the air.

Chris Carter is a hands-on producer, as *Scarlet Street* recently discovered when we tracked him down for an exclusive interview . . .

Chris Carter: You'll never believe where I was. I was scouting a location, which happened to be a sewage treatment plant.

Scarlet Street: What fun!

CC: It's a dirty business, but someone has to do it! (Laughs)

SS: With the exception of the *STAR TREK* franchise, few sci-fi shows are actually successful. Was it difficult to launch *THE X-FILES*?

CC: There were certain difficulties, but I think they're the ones that everyone experiences trying to get a series launched. You have to convince people that what you're doing is worthwhile, that it will be a success. At first you have to convince them with sales pitches and energy, but at some point along the way you've gotta convince them with the real work. We were successful all the way along.

SS: Is it easier to get a show on Fox than it is on the other networks?

CC: No, it's equally as hard. Fox had very specific ideas about what they wanted to put on. I



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think they went for a different demographic group, and certainly their earlier programming tended to be a little lowbrow. Because Fox is unable to compete on a level playing field with the other networks, because they just don't have the strength of the number of affiliates, the ratings skew lower. If you look at the Nielsen ratings, you'll see that the Fox shows tend to bunch down at the bottom. It's very hard to break out of that group at the bottom, due to the fact that the shows don't draw as many household viewers. There are places where Nielsen families don't get the Fox stations. I think Fox takes that into consideration, so the equation for keeping you on the air might be different.

SS: Of the first-season episodes, have you any favorites?

CC: Oh, it would be unfair to say. There are certain episodes that succeeded in ways that make me very proud. There was an episode called *BEYOND THE SEA*. Scully's father dies, and we turned the concept on its head. Scully became the believer and Mulder the skeptic. That one was just superbly directed, written, and acted. It was just a great episode. So I'm very proud of that one, I'm very proud of the season finale, which I thought came close to a sort of *X-FILES* epic. The *SQUEEZE* episodes, both the first and the second one, were very good epi-



LEFT: Brad Dourif guest-starred in *BEYOND THE SEA*, one of the most popular first-season episodes. RIGHT: David Duchovny and Gillian Anderson as Mulder and Scully. BELOW: Shades of Quatermass! *SPACE* concerned an astronaut (Ed Lauter) possessed by an alien life form.

sodes. I think all the episodes were good. Some were less successful than others, but there's not one that I'm ashamed of.

SS: You have a terrific cast and crew working with you.

CC: This show is the result of the coming together of a lot of extremely talented people. I get credited as the creator, I'm the spokesman, but there are people working on the show who have added to it in amazing ways, and that certainly includes the writers on the show besides myself. They've really helped to make THE X-FILES what it is.

SS: The first season ended with Deep Throat shot and presumed dead, and the

X-Files dissolved. Is Deep Throat really dead?

CC: I'm not going to tell you. When you watch the first episode of the new season, that will be explained to you. Are the X-Files closed? Yes, the X-Files are closed. I think it's going to make for a very interesting beginning for this season, to find out how we're gonna deal with that, and how the characters are gonna deal with that as well.

SS: Another character who's presumed dead is the liver-munching mutant, Eugene Tooms. Have we definitely seen the last of him?

CC: Well, I want to say that you have, but, since this show begins

with the premise that anything can happen, I'll have to give that as my answer instead.

SS: THE X-FILES has had a werewolf episode. Is there any possibility that we might see other supernatural beings, such as vampires or zombies?

CC: Well, if we do those things, they'll be dealt with in a way that interests us, and not in the classic CREATURE FEATURE way. In fact, we didn't have a werewolf. It was a manitou, an Indian mythological figure. If we have zombies, we'll do things that are X-FILES and not just horror episodes—you know, for the sake of doing a zombie episode, or a voodoo episode, or a vampire episode.

SS: Have you any particular concept of THE X-FILES' aliens? Are they from one planet or many planets? Have they got a name?

CC: No, and it's because we don't know. (Laughs) I've thought a lot about it, but I think the way we're proceeding is the way that Scully and Mulder are proceeding. They're peeling the onion. They may learn some things later, but we'll learn along with them.

SS: According to the FBI, Mulder carried the wrong kind of gun for the entire first season.

CC: He will carry the proper gun this season.

SS: And what is the proper gun?

CC: Well, the proper gun is a Sig Sauer Model 226. He carried a Glock



True Believer

DAVID DUCHOVNY

by Drew Sullivan

For David Duchovny, the truth was out there—and the truth was that he was destined to be an actor. Preparing for a graduate degree in English literature at Yale, Duchovny began commuting to New York to study acting. Soon, he was appearing in Off Broadway plays. In 1987, in the midst of his doctoral studies, he left Yale to pursue acting full time.

From there, it was just a short step (in heels) to putting on a wig and dress. Before taking on the role of Agent Fox Mulder on *THE X-FILES*, Duchovny was best known for his portrayal of Dennis/Denise, the transvestite detective on the TV cult classic *TWIN PEAKS*.

Among Duchovny's feature films: *THE RAPTURE* (1991), *JULIA HAS TWO LOVERS* (1991), *CHAPLIN* (1992), *BEETHOVEN* (1992), and *KALIFORNIA* (1993).

Duchovny took time out from tracking down mutants and aliens to answer a few questions for *Scarlet Street*:

Scarlet Street: Let's delve behind the scenes. What's been one of your weirdest experiences making *THE X-FILES*?

David Duchovny: We did an episode with kind of a beastwoman, a feral humanoid. We had to do a reshoot, I think, because my reaction wasn't horrified enough. It was a couple of weeks later, and we were doing another episode in a parking lot. The original beastwoman had been six feet tall, with matted hair, and beautiful in her way. (Laughs) But this was a reshoot, so we had Gillian's stand-in doing her version of the beastwoman—in a polo shirt. I had to give a horrified expression, which was easy. (Laughs)

SS: Is it an ego boast to star in a series that has only two regular characters, rather than an ensemble show such as *NYPD BLUE*?

DD: It's almost like an ensemble, because the guest stars are so strong. Each week has to be a whole new story, so there has to be at least one new character established. That's much more comfortable than having to drive each show with our particular personalities.

SS: Were you given a backstory for the character of Fox Mulder before filming began?

DD: Well, Mulder's story with his sister was established in the pilot as being the prime motivator for his interest in these matters. So that was there.



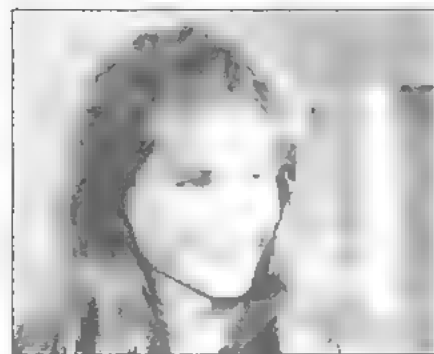
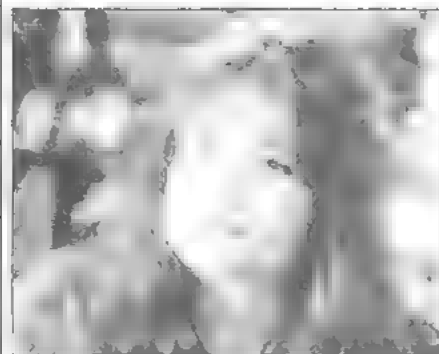
SS: Mulder is a true believer in the paranormal. What about David Duchovny?

DD: I guess I believe in the abstract, but not in the specific. If you ask me if I believe in the possibility of the things we do on the show, I would say yes. But if you ask me if I believe that they actually have happened, I'd say no.

SS: No UFO sightings for you?

DD: I had one experience with something in the sky. Basically, I saw a plane in the sky and then it was gone—and that's not very interesting. But there's plenty out there that is unexplainable....

ABOVE RIGHT: David Duchovny as FBI Agent Fox Mulder. **BELOW:** Two views of David Duchovny as *TWIN PEAKS*' transvestite detective Dennis/Denise (LEFT and RIGHT) and (CENTER) as "Spooky" Mulder.



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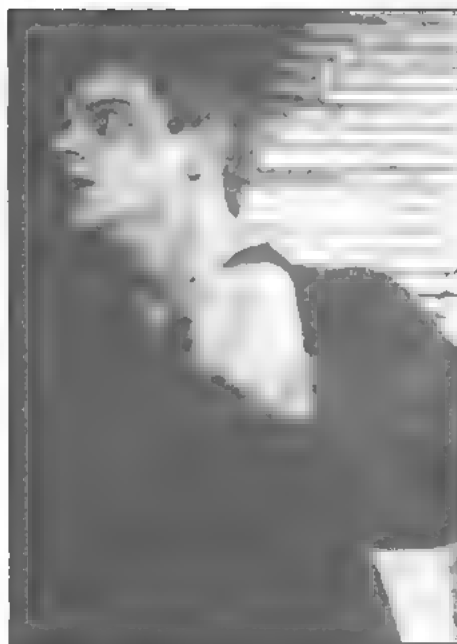
CHRIS CARTER

Continued from page 70

19, which is also a 9mm gun. It's actually a DEA gun, not an FBI gun.

SS: Will Scully remain a skeptic?

CC: Scully was a diehard skeptic in the beginning; she'd always show up five seconds too late to see what Mulder had seen. (Laughs) That



changed. She's seen a lot, now, and she's more open to the paranormal. She'll always look for a scientific explanation before she'll accept anything else, though. That's what differentiates her from Mulder. He will take the leap of faith, and she will always choose the rational, empirical method.

FAR LEFT: SHAPES featured not a werewolf, claims executive producer Chris Carter, but an Indian spirit called a manitou (Ty Miller). **LEFT:** Scott Bairstow gave a memorable performance as Samuel, a youthful MIRACLE MAN.

SS: What can we expect Mulder and Scully to investigate this season? More of the same?

CC: Yeah, but the X-Files have indeed been shut down by the powers that be, so we'll have to go about it in a different manner.

SS: And yet Mulder's going to carry the proper FBI gun.

CC: Yes. Because he's still in the FBI. The X-Files as an assignment, and a project, have been officially closed, but they are still FBI agents.

SS: With Mulder and Scully no longer officially sanctioned by the FBI to investigate extraterrestrials, couldn't the show develop into a variation of THE INVADERS?

CC: It could, but it won't. (Laughs) It's funny; we were going through casting lists, and I said, "Why not put Roy Thinnes on the show? Wouldn't that be a nice little nod?"

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BACK ISSUE HIGHLIGHTS:

◆ Movie Club #1 (not shown): *Jurassic Park* compared to 11 great dino movies of the past, Classic Horrors on video sneak preview of *Regenerated Man*, a new indie sci-fi film, introduction to video and laser collecting and home theaters. More than 50 photos.

◆ Movie Club #2 (top, left): The Sci-Fi Channel—its best TV shows, movies and the channel's history; the best sassy and sexy "JD" movies; *The Fugitive* TV series and movie; tribute to Vincent Price. More than 60 photos.

◆ Movie Club #3 (left): Jansing Gems (good movies you rarely read about), the forgotten "ape woman" movies, indie director Fred Olen Ray; *The Black Scorpion*. More than 50 photos.



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Reasonable Doubts

GILLIAN ANDERSON

interviewed by
Jessie Lilley

Gillian Anderson's love of acting began in high school, and led to recognition in such Off-Broadway productions as the Alan Ayckborne play *ABSENT FRIENDS*, for which she won a Theatre World award.

Theater work led to roles in *THE TURNING*, produced by The Tribeca Film Center, and on an episode of the Fox series *CLASS OF '96*.

Next came *THE X-FILES* and the star-making role of Agent Dana Scully, the skeptical scientist who must be convinced time and again that the truth is out there—and that the truth very often defies conventional wisdom.

Gillian Anderson took time out on the set of *THE X-FILES* to talk with *Scarlet Street* about ghosts, aliens, werewolves, and the unknown . . .

Scarlet Street: Most of your work has been on the stage. How did you come to be cast in *THE X-FILES*?

Gillian Anderson: It was an audition like any other. I was living in Los Angeles, reading scripts and doing auditions. I had a tendency to not want to audition for television. (Laughs) My agent had been warned to be picky in that respect. But they brought this script to my attention, and I read it, and I was instantly attracted to it. I remember exactly where I was sitting when I read it, how I was dressed and—it had a very strong effect on me.



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SS: And just where were you sitting when you read the script?

GA: I was sitting in bed, my then-boyfriend was lying next to me. It was in the evening. I remember what bedcover was on the bed! (Laughs) It's just that I was very strongly affected by it. There weren't that many scripts—especially television scripts—that I'd read cover to cover.

SS: Was it difficult to make the adjustment from stage to TV?

GA: When I shot the pilot, it was only the third time that I'd been in front of a camera. There was so much that I didn't know. I didn't know about marks, about angles, I didn't know about hitting the light—I mean, the basic things. I had a terrible time with learning lines. It's one thing to work on a theater production and move on a daily basis through the scenes; your body remembers what's going on. But when you have to stare at a page and practically soak it in, it takes training. David really helped me out during the pilot,



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THE GIANT BEHEMOTH '56 G. Evans
ABOMINABLE SNOWMAN '57 F. Tucker
THE UNDEAD '57 P. Duncan
THE INVISIBLE BOY '57 R. Eyer
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LOST CONTINENT '51 C. Romero

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MURDER BY THE CLOCK '31 W. Boyd
THE OLD DARK HOUSE '32 Karloff
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FREAKS uncut version '32 W. Ford
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THE SPHINX '33 Atwill
THE GHOUL orig. print '33 Karloff
THE EVIL MIND '33 C. Rains
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WORLD WITHOUT END '56 Marlowe
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4 SKULLS OF JONATHAN DRAKE 1958
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THE TINGLER '59 V. Price
ATTACK OF THE CRAB MONSTERS 1957
MONSTER THAT CHALLENGED THE WORLD
CURSE OF THE FACELESS MAN 1958
THE CRAWLING EYE '57 F. Tucker
THE VAMPIRE '57 J. Beal
THE BLACK SLEEP '56 Rathbone
BLOOD CREATURE '58 Lederer
20 MILLION MILES TO EARTH 1958
COSMIC MONSTERS '58 F. Tucker
PLAN 9 FROM OUTER SPACE Lugosi

The 1940's:

BOWERY AT MIDNIGHT '42 Lugosi
BOOGY MAN WILL GET YOU Karloff
BEAST WITH FIVE FINGERS Lorre
FACE OF MARBLE '46 Carradine
CAPTIVE WILD WOMAN '43 Carradine
UNKNOWN ISLAND color '48 R. Denning
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YOU'LL FIND OUT '40 Karloff
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THE DEVIL COMMANDS '41 Karloff
THE BLACK CAT '41 Rathbone
MAN-MADE MONSTER '41 L. Chaney
NIGHT MONSTER '42 Lugosi
MAD DOCTOR OF MARKET STREET Atwill
THE UNDY NG MONSTER '42 J. Howard
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HOUSE OF HORRORS '45 R. Hatton
SPIDER WOMAN STR KES BACK R. Hatton
THE BRUTE MAN '46 R. Hatton
THE FLYING SERPENT '43 G. Zucco
INVISIBLE MAN'S REVENGE J. Hall
THE MAD GHOUL '43 G. Zucco
VOODOO MAN '44 Lugosi
THE MAD MONSTER '43 G. Zucco
SOUL OF A MONSTER '43 R. Hobart
RETURN OF THE APE MAN '44 Lugosi
STRANGE CONFESSION '45 L. Chaney
CALLING DR. DEATH '43 L. Chaney
WIERD WOMAN '42 L. Chaney
DEAD MAN'S EYES '42 L. Chaney
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DEAD MEN WALK '43 G. Zucco
ISLE OF THE DEAD '46 Karloff
THE CREEPER '48 O. Stevens
BEHIND LOCKED DOORS '48 T. Johnson
BEDLAM '46 Karloff
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K NG OF THE ZOMBIES '41 M. Moreland
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FROZEN GHOST '45 L. Chaney
SOMEWHERE IN THE NIGHT J. Hodiak
THE CAT CREEPS' '46 M. Beery Jr.
MYSTERIOUS DOCTOR '43 J. Loder
BLUEBEARD '44 Carradine
THE BLACK RAVEN '43 G. Zucco
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LEFT: Agents Dana Scully and Fox Mulder (Gillian Anderson and David Duchovny) ventured into the woods to investigate an alien encounter in the episode CONDUIT. **RIGHT:** THE X-FILES' mood-evoking Vancouver locations have proven to be one of the series' greatest assets.

with things that I just didn't know. And I got a lot of support from the crew.

SS: You looked like an old hand.

GA: I was so scared! (Laughs)

SS: What do you have in common with Dana Scully?

GA: We're both passionate about our work. We're both compassionate toward human beings. I try to be as honest and useful and straightforward as Scully. That's a day-to-day task. I mean, when I was in college I certainly wasn't as studious as Scully. (Laughs)

SS: Well, Scully did get her doctorate, didn't she?

GA: Apparently. My own studying time was not so wisely spent.

SS: Little by little, viewers are learning Scully's background. Did you come up with a backstory to help create your character?

GA: I did before the auditions. It changed as we shot the pilot, and as the series started. The writers who have dealt with Scully's background, especially Glen Morgan and James Wong, who wrote the episode about Scully's father, are surprisingly sensitive males! (Laughs) They come up with such sensitive and poignant scripts, and I trust that the informa-

tion they reveal will similarly parallel my own ideas about Scully's background.

SS: What's the official position on a romance between Mulder and Scully?

GA: The official position is that it's not going to happen. (Laughs) And I have to agree with that. I think it's important that we have a relationship that is platonic, that we can work together and respect each other, and possibly be sexually attracted to each other, without having to consummate it. That's a very important image for us to be portraying at this time.

LEFT: Dana Scully (Gillian Anderson) has been abducted by a bank robber inhabiting the body of a dead FBI agent (Christopher Allport) in the episode LAZURUS. **RIGHT:** In FIRE, Scully and Mulder (David Duchovny) battled an arsonist with abilities strangely suited for inclusion in THE X-FILES.





LEFT: SQUEEZE has proven to be one of *THE X-FILES*' most popular shows. Here, Dana Scully and Fox Mulder (Gillian Anderson and David Duchovny) find the hidden nest of mutant Eugene Tooms. **RIGHT:** Scully lends a leg to Eugene Tooms (Doug Hutchison), the liver-eating mutant who has enlivened two *X-FILES* episodes.

SS: Chris Carter has said that he's not a sci-fi fan. He prefers fantasy. Do you think *THE X-FILES* will continue to concentrate on scientific possibility, or can we expect more shows in a supernatural vein?

GA: Well, the show we just finished shooting was about a werewolf. I think one of the most intriguing things about the show is that the audience doesn't know what to expect next.

SS: On *THE X-FILES*, Fox Mulder is the true believer in extraterrestrial and paranormal activity, while Dana Scully is the skeptic. Are you a skeptic in real life?

GA: No. In fact, I believe much more in paranormal possibilities than David does. I haven't had any experiences, but it's always been something I believed in; I've always accepted certain realities in life, and they include paranormal phenomena.

SS: Since every episode exposes Scully to some new, unexplained phenomena, has it become harder to maintain her skepticism?

GA: I personally don't think it's harder, by any means. But it's a concern that the audience might find it hard to believe that she's continuously skeptical after what she sees. I mean, she always manages to find a logical and rational explanation for what she does see, even if it goes a little overboard. It's Scully's fear of believing and constant attempt to keep herself on familiar ground, you know? So that she feels safe and sane.

SS: Although she's experienced everything from an attack by prehistoric bugs to almost having sex with an alien, the episode that really seemed to push Dana Scully almost over the edge was *BEYOND THE SEA*, in which her father dies.

GA: Yes. Because of the vulnerable position that she's in as a result of her father's death, and the threat of Mulder's death—remember, at the end of the episode he's still in the hospital—she's in such a vulnerable state that she needs to grasp as rational an explanation as she can. It's a defense mechanism for her, in a way.

SS: Doesn't the law of averages dictate that Scully should be right sometimes, and Mulder wrong?

GA: You'll have to write a few letters! (Laughs) I absolutely agree. There's a very specific formula for these scripts, though, and the writers, under Chris Carter's scrutiny, try to stick to that. If they don't, he has final say as to the story. He certainly knows what he's doing.

SS: Might it make for too dull a show if Scully was right?

GA: Oh, absolutely not! It's a very young show; it's in the process of evolving. As more fans write in with that thought, and other thoughts, they might get the hint. We're doing an episode, now, in which I'm the only female. We're in a logging camp; it's myself and Mulder and three other men. There was one scene in particular, with me pouring tea for everybody—it's those things that I try to put a stop to whenever I

can, but there's resistance. Some people just don't see it. They don't see what kind of a huge statement that's making, whether subconsciously or not. That's why I do as much as I can to guide script people away from that area.

SS: Scully is one of television's strongest female characters.

GA: Well, thank you. I have been getting fan mail from young women who refer to me as their role model. It's absolutely fantastic that they're choosing a character who represents what Scully represents, which is honesty, truth, justice, a passion about her work, a sensitivity to human beings, and compassion.

SS: Will Scully ultimately come to accept paranormal activity?

GA: I think she's becoming more open-minded. As the episodes progress, she's less ready to blow Mulder out of the water with rational excuses, and more willing to accept his opinion. In a way, though, we need to maintain that dynamic in the show, because one of the cornerstones of the series is our different beliefs. We're both passionate about our work and have great respect for each other's passions, even though we hold different opinions most of the time. We respect each other very much, but one of the most intriguing aspects of the series is that we have that contradictory dynamic. As long as we can pull it off, without the audience thinking it's getting ridiculous, then we're doing a damn good job. (Laughs)

Squeeze Play

DOUG HUTCHISON

interviewed by
Jessie Lilley

As the inhuman toothpaste tube Eugene Tooms, Doug Hutchison has fast become the most popular fiend on *THE X-FILES*. Doug only appeared in two shows during the first season, and his second episode brush with an escalator may have given the kid who likes to eat liver one squeeze too many, but in the world of *THE X-FILES* anything is possible—so we may not have seen the last of elastic Eugene.

Scarlet Street: You really are a slimy little devil

Doug Hutchison: Oh, no! Well, thank you very much! (Laughs)

SS: Can you give us some personal background?

DH: Yeah, sure. I grew up in Detroit and eventually moved to Minneapolis, where I got into acting. I had an acting coach by the name of Dennis Swanson, who just loved me to death and pushed me into acting. It's not really what I wanted to do.

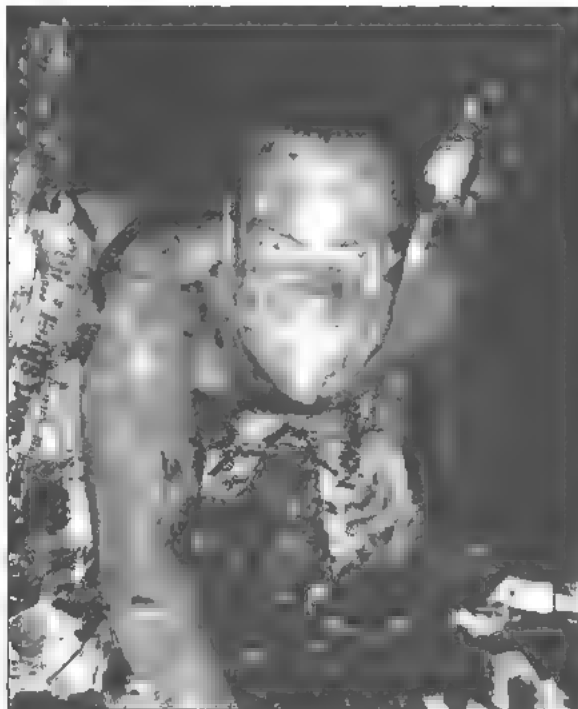
SS: What did you want to do?

DH: I was mostly into music. I wanted to be a rock star, you know? And he wouldn't have it. He pushed me into auditioning for the premiere of *EQUUS* in Minneapolis. I got the role, and that propelled me toward acting, 'cause I dug it so much. Eventually, I went to Juilliard for five months and quit. I'm a full-fledged dropout. After that, I hooked up with an agent and moved to California—and here I am. (Laughs)

SS: How did you get the role of Eugene Tooms on *THE X-FILES*?

DH: Rick Millikan, the casting director, knew my work and called me in for the role. I had not had an opportunity to read the script, so I picked up the sides and it was the interrogation scene, the lie detector scene from the first episode. It was really scant dialogue, and I thought, "What is this bullshit?" Rick said, "This is a character who's been alive for hundreds of years, and he's lying." I was pissed off, 'cause I thought there'd be more to

the sides; I went to the audition kinda pissed off. (Laughs) Went in and sat down, and the director, Harry Longstreet, said, "Okay, I'd like you to do this without any emotion." So I did it without emotion, but I was so angry that there was emotion going on underneath, which helped. We finished, and Harry said, "That was good. Now I'd like you to give me the scariest face you can give me. Become this serial killer. Stalk your



Sliming his way out of his nest is Doug Hutchison as television's favorite mutant: Eugene Tooms.

victim." And I'm thinking, "What is this bullshit? The guy wants me to make faces?" So I sat down and thought about it, and he thought I didn't understand the direction. He said, "Do you understand?" And I got really pissed off, and very calmly, but intensely, I said, "You mean you want me to stalk you, you motherfucker?"

SS: Oh, no! (Laughs)

DH: It came out of my mouth before I knew it. I'm thinking, "Jesus! I just called the director a motherfucker!" (Laughs) He turned ashen white and the producers started

cracking up. He said, "Okay. That's good. I got it." And I walked out of the room, and Rick said, "Thanks a lot; that was good." And I'm still thinking, "I just called the director a motherfucker." But something clicked, and here we are talking about it.

SS: Guess you gave him a pretty frightening look.

DH: I guess! (Laughs)

SS: Did you think the episodes with Eugene Tooms would prove to be so tremendously popular?

DH: No, I didn't at all. I don't think they did, either. It was just another episode, and then suddenly we were at the end, and they left it open-ended. I was really diggin' it, 'cause I thought, "Oh, yeah! I could be recurring!" I wasn't quite sure that they'd follow through with it, but apparently the first Eugene Tooms episode, *SQUEEZE*, got the highest ratings for the show. So money speaks, and they decided to follow through. It was a complete surprise! It was a privilege, too, you know?

SS: Do you think Eugene is dead after his second-episode encounter with that escalator?

DH: No way!

SS: He could have stretched his way out of it?

DH: Absolutely. He's not dead in my mind. When I read the second script, I assumed that I died at the end. I got really upset and called Chris Carter, the executive producer, and said,

"Don't do this to me, man! Leave it open! Don't kill a good thing!" We talked it over, and he said, "Look, we don't know what this being is, so it's very possible Eugene may stretch through this one and do a third episode." We'll see. I mean, I believe that the number three is a very powerful number. Even the Tooms thing—it's like, every 30 years I come out and kill. Three goes back in history to the pagan days with earth, sky, and water. Even the Christians followed through with the Father, the Son, and the Holy Spirit. Three is al-



LEFT and RIGHT: Taking a break from shooting his second X-FILES episode featuring Eugene Tooms, Doug Hutchison shows off the slime-riddled face that launched a thousand slips. **CENTER:** The producers were a little nervous, and Donald Wildmon would doubtless protest, but Doug insisted that Eugene hibernates in the nude.

ways poppin' up. So, I think it would be cool to have a third episode. That's what's cool about THE X-FILES. Anything can happen on that show, because it's sci-fi. So I'll keep my long fingers crossed.

SS: Long, skinny fingers. (Laughs)

DH: You know, the writers were joking about doing a whole series. Tooms is the star, running around collecting livers. (Laughs) It's weird, because I was so bummed out about what I thought were the limits of the character. Then we were in the thick of it, and I was finding so many cool things to work out, 'cause Tooms doesn't say much. A lot of it is body language and a stillness that I had to work on, because I'm a very animated person. I had to find that stillness.

SS: He's very lizardlike.

DH: Very much so. Very reptilian. Catlike, too. I don't see him as a vindictive, malicious character. He's kind of like a vampire. He needs what he needs, and will stop at nothing to get what he needs.

SS: Here's the big question.

DH: Yes?

SS: What is the yellow bile that Eugene secretes made of?

DH: Oh, my God! That's funny! I was sick as a dog halfway through shooting that second episode. I was really not feeling well; I mean, sore throat, headache, throwing up... and they covered me with this stuff, which was actually food coloring and Karo syrup. This guy painted it on me with gloves. I was naked from head to toe. They wanted me to wear a g-string, but I said, "No Eugene Tooms in a nest is not gon-

na be wearin' a g-string." I insisted on the nudity. But I was sick, so maybe I shouldn't have done that. (Laughs) It was freezing! I mean, it was really freezing—and very uncomfortable, because everything I touched stuck to me! I was covered with lint and dirt and junk. I had to crawl through that little tubular space underneath the escalators, and I was sticking! I mean, it was like adhesive! They kept having to put more and more on me, after every take. And David [Duchovny] is complaining that he's got a bit on his head! He's complaining and I'm looking at him with darts in my eyes, saying, "You fucker! I'm standing here with this goop from head to toe, and you're complaining?" (Laughs)

SS: You insisted on playing the scene in the nude. Do you think nudity has a place on television?

DH: Oh, yeah! Oh, definitely! We're too hung up with it, you know? I say, let's bare it. They wanted me to wear clothes. They were thinking that I should have my uniform on in the nest, because they were afraid of the nudity. And I just wouldn't do that. I mean, let's follow through with it. They can cut around the nasty bits if they happen to get some of those on camera.

SS: What do you think about the current controversy over sex and violence on TV?

DH: It's bullshit. It's complete bullshit. Television should be something that we can plug into if we want to and plug out of if we don't. Everybody has the power of the switch, you know? You don't like some-

thing, you turn it off. I'm not talking about showing porno flicks, necessarily—but nudity isn't bad, you know? We weren't always like this. We ran around the planet naked, and it was cool. People are naked in other countries, you know? They walk the beaches, and walk in their parks nude. For some reason, we're struggling in America. We're struggling with drugs and violence, and I think it's because we put a cap on it and try to suppress it. But it bubbles out, you know what I'm saying? People love nudity! Everybody's fascinated by sex, everybody's fascinated by drugs and violence because that's what we're about! Television, like any other avenue of art, is a reflection of life. It can't be capped. It's powerful.

SS: What's it like working with Gillian Anderson and David Duchovny?

DH: They were both very cool. I love them both. It's very hard to be a guest on a series. You walk into a family-type situation, where everybody already knows each other. The crew is very tight, and you're only there for two weeks and you need to drum up some type of relationship with them. A lot of times, stars shut you out, but both David and Gillian were really generous to me. They took me in and showed me around. David is crazy; he's a very intelligent and crazy man. We had a riot just fucking around on the set. It's interesting; my first episode was the third of the series. Everybody was very fresh and excited and rock 'n' rollin'; you felt it on the set. It was a blessing to be there. And then I went up a few months ago,

Deep Inside THE X-FILES JERRY HARDIN

interviewed by Jessie Lilley

Well, it's 1994, and we're still trying to figure out the identity of Deep Throat—but not the Deep Throat who helped two intrepid reporters break the case known as Watergate. No, this Deep Throat spends his time helping two intrepid FBI agents find the truth in the inexplicable. He's played by Jerry Hardin, and here's as much information as he was willing to give *Scarlet Street*....

Scarlet Street: When you auditioned for *THE X-FILES*, did you know that Deep Throat would be a semi-regular?

Jerry Hardin: I didn't, no. It was never a foregone conclusion about how many times I'd do it. They'd just call and say, "We'd like to have you back at such and such a time. Can you manage it?" And that was the way it worked out. They were very accommodating, because I often had other jobs that were in partial conflict.

SS: Each time we see Deep Throat, we learn more about him. Do you have any input?

JH: No, it's all writers, because I'm not a regular. When you're a regular, there are discussions about where the character is going, what the back story is. But in a recurring situation like this, they often don't know how they're going to use the character. Deep Throat seemed to catch on, which may have been a surprise to everyone. The audi-

ence finds the character fascinating, because they don't know much about him and where he gets his information.

SS: Does anyone know what position he holds in the government?

JH: If they do, they haven't told me! (Laughs) I've made my own decisions about that. The kind of information that he has access to has to put him in a very high place, and it's often found in a cabinet-level position of power. On the other hand, he seems to have access to CIA information more than any other.

Deep Throat (Jerry Hardin) bought the intergalactic farm in the final first-season episode of *THE X-FILES*—or did he?



SS: What is your personal belief about what we see on *THE X-FILES*? Is the truth really out there?

DH: Oh, absolutely!

SS: The government covers up about aliens and the like?

DH: Yeah. Are you kidding? I think, after JFK died, we lost our innocence. That's what all the hiding and mistrust is about. It's what our fascination is about, too. I mean, we want to believe that there is something more than us. We look for that in everything, and the government becomes our enemy because they're not letting us see the truth. It goes back to when we were small. The

SS: Deep Throat was shot and, presumably, killed in last season's finale. Would you return if they found some way to bring you back?

JH: Oh, sure! I find Deep Throat such an interesting character; I enjoy playing him a lot. We film in Vancouver, and that's a very pretty and comfortable place to be, so it's a nice experience.

SS: Do you enjoy working with David Duchovny and Gillian Anderson?

JH: Yes, they're really very nice. They're pleasant people and very attentive to the job—particularly David, who is on the set every single day.

SS: What is your personal belief about unexplained phenomena?

JH: Oh, I'm very skeptical about all of that, I must say. I think there's every good reason to believe that there's somebody on other planets. As far as their landing on Earth, I'm a little bit—no, not a little bit—I'm a big skeptic about that.

and they're almost done with the season and—bless everybody's heart—they were fried! Everyone was really tired and anxious for a break. David wasn't as accessible this time. He had his girlfriend there and I think he was very tired. And the same with Gillian. The first time, Gillian was single and more accessible. I went up the second time, and she's married and got that going. So, things change. To be a regular on a series is very demanding work. I mean, it has its perks. The money is great, and the fame, but when it comes down to the nitty gritty, they're workin' their asses off.

magic of mystery. We believed everything when we were children. We believed in monsters.

SS: Absolutely.

DH: And you know what happens? We grow up, and suddenly we give over our magic. And with that, a lot of spirits die. I think that's the appeal of, not just *THE X-FILES*, but anything that turn us on in that way. It gives us back the magic of being a child.

SS: Of believing in Santa Claus.

DH: That's right. You don't know what he looks like. And who knows—he might want your liver!

A Straw Hat and Snappy Patter The Wit and Wisdom of **KOLCHAK: THE NIGHT STALKER**

by Robert Alan Crick

Photo © 1993 1974 ABC TV

Tony Vincenzo: You know, I once had plans to enter the priesthood.

Carl Kolchak: And then the Inquisition ended, and all the fun went out of it for you.

With the lurid title **KOLCHAK: THE NIGHT STALKER**, the 1974-75 TV series based on the character created by Jeff Rice had no right to be amusing. Thanks to clever writing and a brilliant Darren McGavin performance, though, **NIGHT STALKER**'s humor during all 20 episodes—alternately sly and satirical, broad and boisterous—kept the adventures of INS reporter Carl Kolchak at least as funny as they were frightening (and usually more so).

Consider the climax of Episode One, **THE RIPPER**, which premiered, appropriately, on Friday the 13th (of September). Bravely investigating the eerie lodgings of Mad Jack (Mickey Gilbert), Kolchak falls through a porch; slips on a step; falls again while ascending the stairs; flinches at reflections; screams when, cornered in a closet, his face comes within inches of the Ripper's grasp; slams into a wall and crashes over a bannister while fleeing; yanks off a doorknob; tumbles over a chair and atop a corpse; and leaps through a window into a hedge. The sequence is among Kolchak's scariest, yet it is also spectacularly executed small-screen comedy.

We grin again when we learn that Kolchak has posed as a police commissioner, commandeered a vehicle, and made arrests; when he must answer Miss Emily's advice-column letters; when he calls coworker Ron Updyke (Jack Grinnage) "uptight" and snaps at an office boy played by Robert Bryan Berger ("Go play with your pimples!"); and when he is arrested while trying to photograph a massage-parlor murder

and fumbles his explanation. ("I don't like to watch women! No, and I'm not one of those, either!")

Amusing, too, are Tony Vincenzo (Simon Oakland), Kolchak's apoplectic boss; the squeamish Ron (who is probably "one of those"); Kolchak's ditzy, overeating reporter friend (Beatrice Colen); and the little old lady (Ruth McDevitt, who in subsequent episodes became Miss Emily) spying on "Old X-Ray Eyes" next door. ("Can he kill me with his eyes," she wonders, "or will they only make me sterile?")

THE ZOMBIE sends Carl crawling into a hearse, where he pours salt into the mouth of a reanimated corpse named Francois Edmonds (Earl Faison) and prepares to sew shut its lips—the prescribed method for nullifying the undead. When the zombie's eyes suddenly open wide, sending Kolchak scrambling, it is a masterfully-blended moment of humor and suspense.

During the course of this episode, Kolchak twice blames misbehavior on imaginary (?) Kolchak brothers; nervously calls a mobster named Sposato "Mr. Spinoza" (Joseph Sirola); shoves overeager coworker Monique Marmelstein (Carol Ann Susi) into a car trunk and a cab; and bribes morgue attendant Gordy "the Ghoul" Spangler (John Fiedler, who himself played Jack the Ripper in the **STAR TREK** episode **WOLF IN THE FOLD**)

U.F.O. (alternate title: **THEY HAVE BEEN, THEY ARE, THEY WILL BE . . .**) concerns an extraterrestrial who stops off

on Earth for "a bite to eat" and checks a planetarium "road map." Since its diet includes bone marrow regurgitated as a disgusting "black bile," Kolchak naturally chooses Tony's dinner hour to explain the process.



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That's "B" for "Back."

KOLCHAK is BACK!

by Sean Farrell

Long before Fox Mulder and Dana Scully began their investigations of the supernatural on *THE X-FILES*, Carl Kolchak, a Chicago-based newspaper reporter, was chronicling equally frightening and bizarre cases every week on *KOLCHAK: THE NIGHT STALKER*. Now, 20 years after the TV show starring Darren McGavin was cancelled, the well-loved character is returning in a new series of novels published by Ed Gross, whose company released Mark Dawidziak's *Night Stalking*, a behind-the-scenes account of the popular series.

First up, the original Carl Kolchak novels by Jeff Rice, *The Night Stalker* and *The Night Strangler*, will be reprinted this fall in one volume entitled *The Kolchak Papers Omnibus Edition*. This edition will also contain a preview chapter of *Grave Secrets*, the all-new Kolchak thriller written by Dawidziak, who, in addition to penning *Night Stalking*, is a film and TV critic for the *Akron Beacon Journal*, and a frequent contributor to a certain crimson periodical.

Scheduled to be published in late October, *Grave Secrets* will be followed by *The Grand Inquisitor*, written by Doug Murray, and a book of short stories.

When Dawidziak, Rice, and Gross got together to discuss the new series, their first decision was to update Kolchak without adding a minute to his life. It's simply 20 years later than his last adventure, with no explanation. However, they have still made some major changes in the intrepid reporter's world.

"We decided to put Kolchak in a city where he hadn't been before as a home base, and that was Los Angeles," Dawidziak explains, detailing the backstory of *Grave Secrets*. "We begin with Carl leaving Chicago. He's left INS, and the last story that he worked on in the series—in the episode *THE SENTRY*—is the story that got him fired from the bureau."

But never fear, Kolchak's old boss, Tony Vincenzo, is now the editor of a scrappy little tabloid called

the *Los Angeles Dispatch*—often referred to as the *Los Angeles Disgrace*. Hearing that Kolchak is on the streets, Vincenzo quickly gets him a job with the *Dispatch*, and it's back to reporting the creepy side of life for Carl Kolchak.

"Carl is basically the same Carl we've always known," Dawidziak states. "He's the same age. He talks the same way. He has the same relationship with Tony. All we've done is update him a generation."

"We've invented a few new characters as far as regulars go," Dawidziak continues. "But all the other characters, including Gordy the Ghoul, Ron Updyke, and Miss Emily, are back. We're even going to bring back Monique Marmelstein! We haven't thought of a way to do it yet, so Monique is not in *Grave Secrets*. But a couple of books down the line, she'll be back."

Grave Secrets concerns the brutal death of a Trumplike tycoon named Glen Gilmore. Someone—or something—has torn the man to shreds in his own mansion. Gilmore's body was discovered in an inner sanctum, a climate-controlled room with no easy way in or out. Making the mystery stranger still, forensic tests on the deceased turn up rust in the wounds.

As general editor of the new Kolchak series, creator Jeff Rice's main goal is to insure the integrity of his character—even to the point of insisting that the new novels be written in the same first-person narrative style as his own books.

"That's a very restraining style," Dawidziak admits, "because you're limited to what the person sees or can reconstruct from the evidence. It's also a very challenging form, especially when you're writing about the supernatural, in which a lot of things happen away from what the narrator might logically observe. Still, when you write in Carl's voice, it's sort of like crawling around inside the character."

And into a seersucker suit.





LEFT: Kolchak (Darren McGavin) trades fashion tips with the **DEMON IN LACE**. **RIGHT:** The heart (and the stomach ulcers) of **THE NIGHT STALKER** was the relationship between Kolchak and Vincenzo (Simon Oakland).

KOLCHAK

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Kolchak's investigation of the U.F.O. brings the government down on the INS office. When Monique hides in a bathroom after surrendering photos to the FBI, Kolchak bellows, "Monique! You gave away my pictures! You come out of there or I'm gonna suck the marrow out of your bones!" Carl denounces governmental dishonesty, and we enjoy the poetic justice. ("They stole the tape that I stole!") We also chuckle at a woman (Maureen Arthur) who was abducted by an alien with wandering "extensions."

In **THE VAMPIRE**, the only episode with a direct link to the original **NIGHT STALKER** telefilm, Kolchak cons Tony into sending him, not Ron, to Los Angeles; makes a call to his "mother" in Chicago using the name "Mr. Vincenzo;" tricks would-be columnist Faye Kruger (Kathleen Nolan) into doing his legwork; and pretends INS is a government organization. He also leaves a hotel doorman befuddled when he drops off Faye. ("It's Room 212! Start without me!") When the LAPD, in the stuffy person of Lieutenant Matteo (William Daniels), calls Chicago, poor Tony knows instantly what's wrong. ("Ohhh, it's Kolchak, isn't it?")

LEFT: Beneath the surface of our drab, workaday world lurk—monsters! **RIGHT:** Richard Kiel played both the **SPANISH MOSS** monster and the Indian spirit in **BAD MEDICINE**.



Naturally, the "vampire" lured to Kolchak's hotel room proves to be a common prostitute (Noel de Souza). Suddenly he flips on the lights, slams the door, and, mallet and stake readied, shouts, "Back!" The hooker, seeing a crucifix scrawled on the door, mistakes Carl for a kinky priest!

In *THE WEREWOLF*, set, for the most part, at sea, Kolchak steals silver uniform buttons belonging to Captain Wells (Henry Jones); bribes steward George Levitt (Lewis Charles) for a gun; and has divinity-school failure Jay Remy (Jim Hawkins) bless the silver—all this to kill fellow passenger Bernhardt Stieglitz (Eric Braeden), who moonlights as a Wolf Man.

Others drawn into his shenanigans include movie buff Paula Griffin (Nita Talbot) and swinger Mel Tarter (Dick Gautier), who confuses the "Fourth Estate" with the "Fifth Column." Ron's hypochondria (even Vitamin C makes him ill) and Carl's character flaws (he eavesdrops on phone calls, gleefully takes over Tony's cruise plans, and poses as Captain Wells' son) amuse, too, as does seeing Kolchak nervously escorted below deck. (Can the captain really put him in irons?)

The comic highlight of *FIRE FALL* (alternate title: *THE DOPPLEGANGER*), which is filled with flaming bodies, is the sight of Kolchak, afraid he'll be murdered in his sleep, collapsing from exhaustion. Other comic moments feature Maria (Madlyn Rhue), Carl's pretty but greedy "gypsy" friend; and an arsonist's match-happy little boy.

Standing on *THE DEVIL'S PLATFORM* is Robert Palmer (Tom Skerritt), a Senate-bound Satanist. Observes Kolchak: "The people's candidate—fearless, independent, and energetic. Why can't the people's candidate be like the rest of us—timid, insecure, and lazy?" Kolchak quips, too, that Palmer's campaign, "littered with posters and rhetoric," is also "littered with corpses" and that a doomed man, headed for a "late-night supper," had his "last supper" the night before. Note also this Kolchakism: "I was a young man when I started waiting for that elevator, but there's two things that just can't be rushed—anyone who's paid by the hour, and an office-building elevator."

At the scene of a crime, Palmer escapes detection by transforming himself into a snarling canine—"one lucky dog," says Kolchak, since Fido is the only survivor of a plunging elevator. When the mutt's image disappears from Kolchak's photograph, Tony suggests, "Maybe the dog just ran off. His Master's Voice, and all that." Later, when Kolchak learns that wild dogs have five toes, Tony suggests, "Maybe one of them

can work the typewriter." Seeing Kolchak reading about dogs, even uptight Ron can't resist a crack: "The Kolchak family album?" he wonders.

The finale takes place at Palmer's mansion. (The estate "looked like the house in *GONE WITH THE WIND*," claims Kolchak, "but this one had gone to the dogs.") Attacked, Carl grabs the canine's neck medallion—condemning the politico to remain a pooch forever. "Some advice for pedestrians," Kolchak offers. "When you're run over by a strange dog, if you can't get his number, at least get his license tag."

In *BAD MEDICINE*, Carl tricks Ron out of information and pretends that INS means "International Neon Service." His clumsiness continues. (Kolchak drops the mirror required for killing The Diablero, an Indian spirit played by Richard Kiel.) Also funny are Kolchak's efforts to pacify a vicious German Shepherd ("Bei Mir Bist Du Shon?"), his ignorance of Indian lore ("I don't know the difference between a Chippewa and a Chippendale"), and his delightful snob imitation. ("Carl Kolworth," he introduces himself. "Any relation to the Woolworths?" someone pompously inquires. "Distantly, yes," says Kolchak. "They dealt in wool. We dealt in coal.")

In *THE SPANISH MOSS MURDERS*, Tony's rehearsal of a lengthy speech amuses, as does his pride after the event. "I got a standing ovation!" Tony exclaims. "You cut it short, right?" Kolchak guesses.

Then there's police captain Joe Siska (Keenan Wynn), whose stress-management therapy Kolchak undermines. "Whatever happened to 'I'm okay; you're okay?'" Carl wonders. "Well, to tell you the truth, you're not okay!" Siska explodes. "The people in group therapy didn't tell me I was ever going to meet anybody as un-okay as you are!"

The episode showcases black comedy. Kolchak says that the "last course that fate had served" a chef is a murderous Louisiana swamp monster called

Perelmalfait (another menace played by Richard Kiel). There's some satire, too: "Che Voltaire was the Frenchest of Chicago's French restaurants, which meant that people paid exorbitant funds to be abused by the waiters and eat miniscule portions." We laugh when Kolchak realizes that Perelmalfait is now after him (Carl's office desk is decidedly soggy), and when he distracts a police scientist by releasing the air from his tires.

THE ENERGY EATER (alternate title: *MATCHEMONEDO*), wherein Kolchak poses as a doctor (three times!) and a maintenance man, is one of four episodes that, following *NIGHT STALKER*'s cancellation,



Carl Kolchak hunts a zombie in a junkyard



were reedited into two TV movies. (Haphazardly combined with *FIRE FALL*, it became *CRACKLE OF DEATH*, while a mix-master blending of *DEMON IN LACE* and *LEGACY OF TERROR* produced *DEMON AND THE MUMMY*.)

Carl ridicules Tony's tightfistedness and gullibility. (It's Vincenzo's turn to be conned into doing Kolchak's legwork.) At a hospital dedication, Kolchak asks, "Anybody important here today?" "Oh, no," someone says. "Just a lot of reporters." Explaining how Matchemonedo magnifies energy "inhaled" from medical equipment, which results in the deaths of several staff members and patients, Kolchak observes, "It's like overcharging your patients—which is not unusual for a hospital, I suppose."

In *HORROR IN THE HEIGHTS*, scripted by Hammer veteran Jimmy Sangster, the supernatural opponent is the carnivorous, shape-shifting Rakshasa. Kolchak remarks to a cop, "Son, I've seen more dead bodies than you've had TV dinners." Told of rat problems (by veteran actor Ned Glass), he replies, "We all have rats, sir. I mean, you should see the one I work for." When Tony, ever fearful of authorities, nevertheless offers to do battle, Kolchak scoffs, "You gonna throw a few brickbats, are you? Or is that too rough? Maybe we can just pelt 'em with some wet biscuits."

Also amusing are Miss Emily's date with an elderly reader; another nonexistent (?) Kolchak brother, this one from the health department ("He was in charge of printing up quarantine signs"); and a group of elderly gentlemen, including one Harry Starman (Phil Silvers) who, unable to stand deceased colleague Buck Fineman (Benny Rubin) while he was alive, now insists, "He was a nice guy."

There's also a Hindu restaurant's Jewish waiter (Barry Gordon), and a museum curator (Murray Matheson) who can't get the classless Kolchak to leave. Best of all, an aging Rakshasa hunter (Abraham Sofaer)

wonders if Kolchak is "clear of mind, honest, and brave" enough to replace him. After a second look, he quickly declares, "You'd best go home."

MR. R.I.N.G., a runaway-robot story, boasts a delightful moment. Spotting yet another government man (Bruce Powers) watching him, Kolchak can't resist. Pulling alongside the man's car, he smiles broadly and, in his best preppy voice, says, "Hi, there! Whatcha readin'? Best study it good; we're gonna have a quiz later this afternoon!"

PRIMAL SCREAM (alternate title: *THE HUMAN-OIDS*) contains an ape man from the Ice Age, and some prime satire. "Ever try to deal with a giant corporation?" Kolchak queries. "They transfer your call here, they transfer it there, they put you on hold, you're out in the cold." Told of an executive's luncheon appointment, Kolchak grumbles, "So what else is new? Someday there'll be a waiters' strike, and all the large corporations in America will just topple." Targeting secretaries, Kolchak complains, "Well, I called to make an appointment, and you put me on hold. By the time you came back on to tell me to call back, my hair had grown down over the receiver."

When universities fearful of alienating corporate sponsors refuse to provide Kolchak with information, he visits overworked high school teacher Jack Barton (Jamie Farr), who is thrilled that somebody finally values his expertise. "You really want to learn about ape men, Mr. Kolchak?" Barton asks. Hearing teenage hordes approaching, Carl disappears!

Consider this sample of black humor: "Rosetta Mason, 22, had been attending a party at which she had been bored. Rosetta didn't know it, but for her the party was really over." And these inside jokes: One of the murder victims is named William Pratt (*NIGHT STALKER* was a Universal production, and Boris Kar-

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Night Stalking

DARREN McGAVIN

interviewed by
Richard Valley

To horror fans he is and forever will be Carl Kolchak, the sometimes fearless, sometimes foolish reporter with a gift for exposing the improbable truths lurking beneath the dull surface of society. But the truth about Darren McGavin—that he is one of our most talented actors—is certainly no secret.

Born May 7, 1922, in Spokane, Washington, McGavin first gained fame during the Golden Age of Television, when he appeared on such programs as *STUDIO ONE* and *ARMSTRONG CIRCLE THEATER*. This led to notable stage (1954's *THE RAINMAKER*) and film (1955's *SUMMERTIME*) roles.

Still, Darren McGavin is best known for his television work, which includes starring in six series: *CRIME PHOTOGRAPHER*, *MICKEY SPILLANE'S MIKE HAMMER*, *RIVERBOAT*, *THE OUTSIDER*, *SMALL & FRYE*—and, of course, the one and only *KOLCHAK: THE NIGHT STALKER*!





Scarlet Street: You've had such an extensive career, going back to the early 1950s with live television.

Darren McGavin: Well, live TV was refreshing. It was kind of wonderful. No one knew what to expect every time they turned on the television set—unlike today, of course. People talked the next morning about what show they'd seen the night before.

SS: There was an excitement about it.

DM: Oh, yeah! God, yeah! We didn't know, in our ignorance, what we were doing. We were just struggling along, trying to make the best material we could out of whatever we had. One wonderful thing about it was that there was hardly any room for anybody to pre-guess us, simply because it was live. We'd go into rehearsal for a Monday night show on the previous Tuesday. We'd rehearse Tuesday, Wednesday, Thursday, take Friday off, come in Saturday for a run-through and Sunday for blocking, and Monday we'd do the show. By the time the people who were in charge saw it, the show was set. There was no way they could say, "Oh, you can't do that" or "You can't say that" or "That's wrong!" Everything was done and there was no time for any involvement by, as we say today, the suits.

SS: Were there many on air disasters with live TV?

DM: Oh, yeah. During rehearsal, because of the New York State Sullivan Laws, you couldn't have guns in rehearsal. So we'd point our fingers and say "Bang." At least once a month, you'd see an actor, on television, stick out the gun in his hand and say, "Bang!" (Laughs)

SS: In the 50s, you starred in MIKE HAMMER. Was it difficult to tone down Mickey Spillane's sex and violence?

DM: Universal had made a contract with Spillane, and they made three pilots, one with Brian Keith. They couldn't show them because they were all too violent. I didn't know this when they called me to do the show. I was doing a play in New York, and they called me to come out and do this series. I read the script when I got out there; I didn't know what the hell we were doing! I said, "This is ridiculous! I mean, you can't take this shit seriously." The producers said, "Well, yeah—we

do." And I said, "No, this is satire. It's gotta be satirical." They said, "No, no, no—this is really very deadly, straight-on, dead-on serious." So we started shooting. On the second day of the second segment, when they finally had the rushes from the first one, Mr. Lou Wasserman came over to the set and said, "You can't do this, Darren." I said, "Do what?" And he said, "You can't make fun of this material." I said, "I'm not making fun of it; I'm just treating it in a lighter manner." And he said, "Well, we don't want that. We want it serious." I said, "Lou, I'll tell you something. We're not deep into it. We really aren't. You can hold these shows back and say I'm the cousin of the guy you're gonna get to do it."

SS: Really? (Laughs)

DM: I said, "I wanna go home. I got a farm in upstate New York, and I'm really very happy there. I don't wanna do this the way you wanna do it. Let's just call it quits today, and you can hire somebody else to do it." He said, "We have a contract." I said, "We have a contract for me to say the words that are put on the paper. I don't want anybody telling me how to do it." So he got a little upset. After that, they left us alone, and we went ahead and made them and they were instantly successful. People thought they were funny.

SS: Some actors say that their willingness to do TV hurt their movie chances.

DM: Well, that's like the fox who's after the grapes, but can't find any grapevines. "Well, Jesus, there's a possibility that maybe I could have become a great, huge, movie star—if

I had done nothing." I don't think the odds are with us. Actors are given choices, you know? It's not as if you can manufacture work. It wasn't in those days, anyway—30 years ago. It's different today; actors can take options on things, and develop them and make deals and all that crap. Back then, you were a person hired for a job, and you took the best that was offered. Television is a good training ground. You get to know what the hell is going on, and usually it's crappy and your primary job is to disguise it.

SS: How did you come to be cast in the first NIGHT STALKER TV movie?

DM: Well, it's very strange. It was during the early 1970s, and I was doing almost every other movie of the week. *TV Guide* came out with a cover calling me "King of the TV Movies"—which was interesting, because subsequent to that publication, I hadn't worked for six months. (Laughs) ABC came to me with a property; they had a first-draft script being adapted from an unpublished novel by Jeff Rice. I said, "Who's gonna produce it?" They said, "We're thinking about a young producer out of New York who does DARK SHADOWS." And I said, "Well, that's neat. We'll see if we like each other, and we'll go on from there." But my agent said, "I don't think you ought to do it. It's about a vampire in Las Vegas and a newspaper man." And I said, "I'll read it." That was the beginning of it, really, and nobody expected what would happen on the release of it. It was the highest-rated TV movie for the next five or six years.

SS: Was there any hesitancy on your part about making a horror movie?

DM: No, no, no—this is an adventure story about a man who comes across something that he's trying to tell people about. I spoke about it to Jeff Rice. Writers, because they live a lone life—forgive me about this, but we have a novelist friend who lives out by the Hamptons, and she sits and works all day for weeks and weeks on end, finishing up a novel. Then she comes into town, we say, "Hi!"—and that's the end of our side of the conversation for the evening! (Laughs) I mean, writers cannot stop talking! It's like a torrent of words coming out of them, because they've been cooped up for so long. Jeff was a little that way. I said, "Why did you write this thing? Where'd this crazy idea come from?" And he said he was working as a reporter in Las Vegas.



OPPOSITE PAGE: Darren McGavin in the TV movie **BANYON**. **LEFT:** Kolchak is again confronted with the supernatural. **RIGHT:** **THE NIGHT STRANGLER** (1973) was Richard Anderson, and Darren McGavin tracked him down.

He said, "I kept trying to send in stories about what was happening with the Mafia, with people getting killed and dumped in the rivers and buried in the sand hills—and they'd never publish it. They didn't want to spoil tourism in Las Vegas. So I thought, 'Well, how can I write something that's gonna get published?' So I wrote about a vampire that does the same things that the mob was doing." Jeff said, "It didn't get published, but at least we're makin' a movie out of it!" (Laughs)
SS: How did you prepare for the part of Carl Kolchak?

DM: Well, the character was described in the script as wearing Bermuda shorts, Hawaiian shirt, and a baseball cap. And I thought, "What does this have to do with newspapering?" Well, apparently that's how reporters run around in Las Vegas. But buried in the script was something about Kolchak having once worked for the *Daily News* in New York, and I thought, "Jesus! Well! That was about 20 years ago. Well, I was in New York 20 years ago, and newspapermen all wore seersucker suits and little straw hats, and Brooks Brothers button-

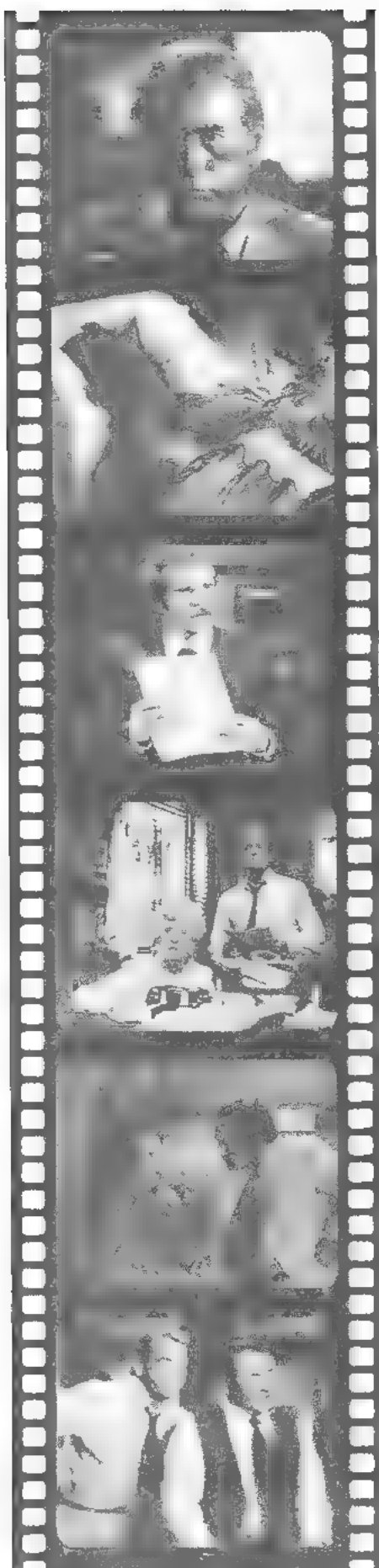
down shirts. That's what he probably wore when he was fired from the *Daily News*, and he hasn't bought a suit since!" (Laughs) That's how wardrobes happen, you know? You have to anchor it in reality.

SS: Some actors claim that it's not until they get into the clothes that they understand who they're playing

DM: Well, I'm at constant odds with wardrobe designers, because they come in with some idea that has nothing to do with your character. They say, "This is what we want you to wear." And I say, "Well, screw that. That's not how I see the

LEFT: **SPANISH MOSS** marked the first of Keenan Wynn's two appearances as Captain Joe Siska. **RIGHT:** **THE NIGHT STALKER** (1972) was not Kolchak, of course, but the vampire Janos Skorzeny (Barry Atwater).





character." They say, "But, I'm the wardrobe designer!" And I say, "Yeah, but I'm the actor who's gotta wear the Goddamned thing! I'm the character, and if they don't fit what I wanna do with the character, they have no use to me. Unless they can further what I want the character to be, why wear them?"

SS: Like Columbo, Kolchak's wardrobe instantly comes to mind when you think of him.

DM: You know, I just went down to Brooks Brothers a couple of weeks ago during the hot spell here, and we bought three or four seersucker suits! (Laughs) They're very elegant, now—double-breasted!

SS: Kolchak is a very rich character. What do you see as his good points and bad points?

DM: Oh, he doesn't have any bad points.

SS: None at all, huh?

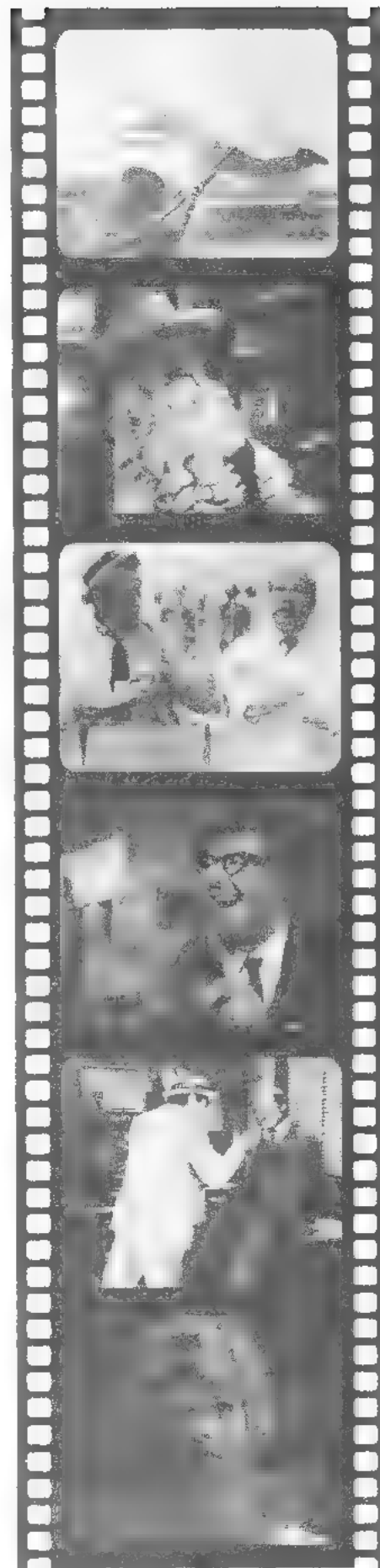
DM: Well, not as far as he's concerned. (Laughs) He has to do what he has to do in order to get the story, that's all. If he has to lie a little, and steal a little, and do whatever it takes to get the story, he'll do it. Ask any newspaperman, they'll tell you the same thing. But, above all, he wants to get what he knows to be the truth published—and that's where the problem comes in. We were in the midst of dreadful circumstances going on in Washington. Terrible, terrible scandals, and I said, "They're worse than any vampire sailing around Las Vegas, for Christ's sake! Let's see if we can't do some exposés on that!" We really wanted to extend the life of KOLCHAK in that area, but we couldn't convince the network; they were scared shitless of the idea.

SS: You touched on that in one episode. It was about a political candidate who had sold his soul to the devil

DM: Yeah, well, it didn't have to be the devil. It could have been General Motors!

SS: In the series, Kolchak didn't seem to have any social life.

DM: There's a very interesting rule about television's running characters. I did a series called THE OUTSIDERS. They said, "We wanna give you a place to live." And I said, "Why? He has an office; I don't think he needs anything else. He doesn't live where he lives; he lives in the office. But they had a set, already built, so I thought, "Well, what'll we do with the damned thing?" We were trying to figure out the opening, the under-the-title sequence, and finally I said, "Lis-



ten, put him in a murphy bed. He awakens to a phone ringing, and he doesn't know where the damned phone is, so he follows the telephone cord and finds it in the refrigerator. He opens the refrigerator and remembers that it's breakfast, so he picks up a bottle of milk and it's sour." And they said, "Gee, that's terrific! Okay, we'll shoot that." So we shot it, and I got into a coat and went out the door—and we never went back to the apartment again!

SS: That's great! (Laughs)

DM: That's the way we did it with THE OUTSIDERS, which was a wonderful show. Unfortunately, it occurred during all the assassinations. NBC was just scared to death. Every script, they said, "No, you can't! Do you have to see the gun?"

SS: There's a lot of talk, now, about trimming violence on TV.

DM: I think they should! I really do! I'm going through a script, now, that we're preparing for a movie of the week. We're trimming all the violence, not because of protests, but because it's gratuitous. You don't have to see the actual insertion of a knife into somebody's ribs or stomach! That's silly! It really is, and it's not needful.

SS: At the heart of NIGHT STALKER is the relationship between Kolchak and his editor, Tony Vincenzo. Simon Oakland played Tony.

DM: Oh, yeah, we just loved each other. He was really wonderful. He passed on about five years ago.

SS: Was it difficult to achieve a balance between Carl and Tony's fondness for and annoyance with one another?

DM: No, I don't think so, 'cause we really liked each other. I mean, Si and Darren liked each other; we respected each other enormously. Si would come in and say, "Aw, shit! What are we doin' today?" I'd say, "Why?" And he'd say, "Well, you know, it's awful hard for my psyche to take this crap." I'd say, "Well, let's get rid of the psyche!" (Laughs)

SS: What about your other costars? Was Ruth McDevitt the sweet old lady she seemed to be on camera?

DM: Oh, sure! Oh, yeah! We had . . . it's awfully difficult to talk about this. Really, I don't like to talk about it. We were in constant conflict with the producer, and that goes back to a problem that I will not discuss, about the studio and myself. We were saddled with somebody who was totally inefficient and unimaginative. He had no idea what we were trying to do; in his mind, he was doing another show completely. It



was a constant battle between the two of us, and finally I said, "In order to get away from the expense of the effects and shooting all night"—we were shooting 16-hour days, and you cannot do a special-effects show without adding \$300,000 to the budget—I said, "We've gotta figure out a way to do it enterlainingly, and at the same time less expensively. So let's stay in the INS offices. Let's people them with people, with human beings instead of monsters." We finally got three wonderful people together, including Jack Grinnage and Ruth McDevitt, who was just darling! I loved her, dearly. And we had our dear little chubby girl, Carol Ann Susi and that was our kind of broken-down family. (Laughs)

SS: They were all wonderful. Jack Grinnage was in all but two episodes.

DM: Yeah. He's a wonderful actor, and still a very close friend.

SS: After the great success of the original NIGHT STALKER, were you hesitant about making THE NIGHT STRANGLER?

DM: I was very, very hesitant about doing it. Dan Curtis wanted to direct. He was pissed off by John Llewellyn Moxey's direction of the first film, which I thought had been a wonderfully done job. But Dan wanted to direct. So, when the show hit the numbers it did, ABC said, "Do another one, for Christ's sake!" They wrote another script and sent it over to me, and I read it and said, "It's the same story! It's exactly the same structure, scene by scene!" I said, "It's not very fresh"—which was the wonderful element of the first show. Dan said, "Well, yeah, but I wanna direct it. I'll make it better." I said, "Oh, really? Gee, that's terrific. I'm glad you're gonna improve on the script." So we went ahead and made it and, of course, it wasn't as good. Then they got another one going! Another script from Dick Matheson, and Dan sent it to me. I said, "I don't wanna do this anymore! It's not good. Do it somewhere else, for Christ's sake." So he did. He got somebody else, and it was never heard of again.

SS: Why did you do the series?

DM: Oh, that's a long story. No, it really is. ABC was after me to do a television series based on THE NIGHT STALKER, but I said, "I don't wanna do it! I don't want to lose control of it, because I've been burned a couple of times and I don't like that. I don't want to do shitty material! What you're gonna do is

the monster of the week, and that's not gonna make any sense." Finally I said, "If you wanna give us the franchise for it, we'll do it. But we'll do it on our terms, as best we think."

SS: You wanted to star and produce.

DM: Right. Well, they said, "No, we don't wanna do that." So I said, "Okay, so let's not do it." But Marty Starger, who was chairman of ABC, was still trying very hard to get me to do the show. One evening, we were invited to a party at Sid Sheinberg's, the president of Universal. We were seated opposite each other at the end of a very long table, and Marty was saying, "Darren, listen. You gotta do this."

I said, "Marty, this is a social evening. We're not talking business; now shut up!" And he said, "Yeah, but think about it." And I just said, "Marty! Knock it off!" (Laughs) At the end of the evening, Sid came over to me and said, "Well, what was all that commotion going on at your end of the table down there, Darren?" I said, "Oh, Marty wants me to do something, and I just don't wanna do the damned thing!" And Marty said, "Well, the damned fool, he wants to produce it. He wants to do it through his company." Well, we've been friends for many years, Sid and Kathie and I, and next morning Sid called and said, "Listen, why don't we make a deal? We'll put up the money, and we'll do the show with your company. It's a sale, for Christ's sake, so if the network wants to do it, do it! Take their money!" And I said, "Well, Sid, you're much smarter than I am." So we started that way. Why it didn't go, what happened afterwards, that had to do with the internal policies of the studio. I don't want to discuss that.

SS: Do any episodes come close to what you'd envisioned for the series?

DM: No. We had a multiple production deal with the studio. They wanted me to do a film about super tankers, so I went off on location while they were preparing the series. I came back to find that they had hired someone from Paramount [Paul Playdon], who was unfamiliar with the subject matter or the intent of the show. We were four weeks away from production on the first

segment in order to make air date in September, and he had one script and no backups. And I said, "Holy shit! What's been going on here?" I called up Frank Price and said, "Frank, we're not gonna get on the air! You hired the guy, but forget it!" So he was pissed off and fired him, kept David Chase as story editor, and then hired a producer who we'd fired three or four months before for inefficiency! (Laughs) And that man came on, and from that point on it was an absolute disaster!

SS: What was your concept of the show?

DM: Our concept was so simple and clear and clean that they really

run out of them, fellas. You're gonna run out of the monsters. There are only six! There's a vampire, female vampire, the wolf man...."

SS: Mummy?

DM: The mummy, yeah, and that's about it! I said, "That's the primary reason why you try to keep it to one." And, well, I don't really like to talk about this....

SS: Would you ever consider making another Kolchak movie?

DM: No, I don't think so. How can I say it? How can I say it without sounding like an asshole? The establishment—and I use this term in its broadest concept, not relating it

strictly to television but to any hierarchal establishment—is only trustful of that which is similar to itself. Anyone who comes in with alternative thoughts, structures, is a destructive element to the society. As a result, when they want to do something new, they continually go back to the same people who did the same fucked-up things before—which is why presidents go from one studio to the other. They fuck up in one area, but because they're part of the establishment, and can be trusted by the establishment, they simply move on to another area. Am I clear?

SS: Yes.

DM: No, I'm not clear.

SS: You're not?

DM: No. I'm trying to speak in symbols and not specifics. They would like to have Dan Curtis do another series of THE NIGHT STALKER. Right?

SS: Right.

DM: I won't work with Dan Curtis.

SS: Now, that's clear!

DM: So they can't do THE NIGHT STALKER. I said, "Let me do THE NIGHT STALKER." They said, "No. You're an actor. You're not part of the establishment."

SS: That's a shame.

DM: No, no, no—that's the way it is. Besides, it's really very simple. It's terribly simple. I don't wanna do it I've done it.

SS: But if they insist....

DM: Then I'll play Tony Vincenzol! (Laughs)

SS: Something a little different?

DM: No... they're on their own, from this point on.



Darren McGavin and Simon Oakland

couldn't see it, 'cause they were looking for special effects and monsters. I said, "No, you must follow Skorzeny, the original vampire in the show, and Kolchak must always be just a little bit behind him as he goes from Los Angeles, to Portland, to Dallas, to Chicago... wherever." I said, "I think that's the only way you can do it. It's the only way we're ever gonna sustain stories and keep characters alive and make it a functioning show. It's like a reverse of THE FUGITIVE."

SS: It's a good idea.

DM: But, of course, they wanted the monsters. I said, "You're gonna

Night Rebel

JACK GRINNAGE

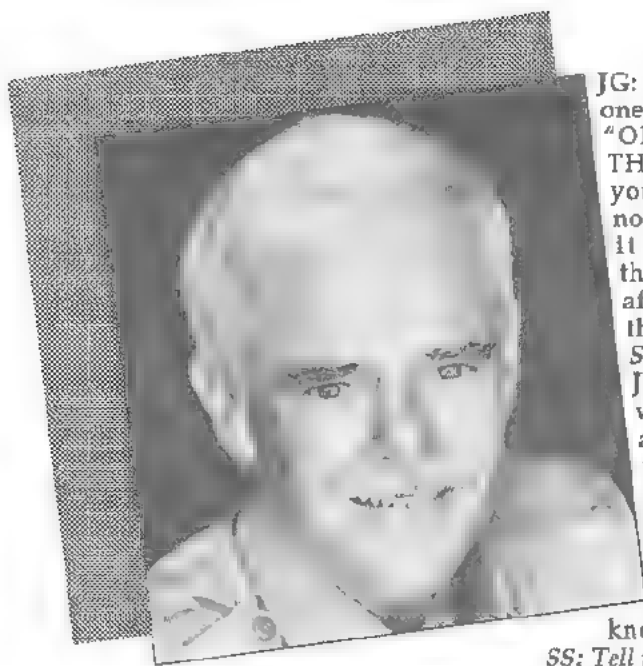
interviewed by
Jessie Lilley

Who'd have dreamed that prissy Ron Updyke, the ever-uptight coworker of *KOLCHAK: THE NIGHT STALKER*, had a secret life—but he did, as one of the gang members who made life tough for James Dean, Natalie Wood, and Sal Mineo in *REBEL WITHOUT A CAUSE* (1955). That's because both Ron and his leather-clad alter ego were played by the versatile Jack Grinnage. Here, in the first part of a two-part *Scarlet Street* exclusive, Jack fills us in on life behind the scenes at Chicago's INS office, on Tony Vincenzo, Miss Emily, Monique Marmelstein, and Carl Kolchak . . .

Scarlet Street: How did you get the part of Ron Updyke on *KOLCHAK: THE NIGHT STALKER*?

Jack Grinnage: Actually, I was only supposed to do one episode. I was taking my grandmother, who was 90 at the time and born in Wales—I was taking her to England and Wales. I completed the episode, and they seemed to like the character. They said, "Oh, we'd like you to do some more episodes." I said, "Oh, well, I'm going to Europe." It's the first time in my life I ever said, "No." (Laughs) I really felt obligated to take her to Wales. They said, "Well, we'll give you seven episodes." And I said, "No, I'm going to Europe." They said, "Well, we'll give you 13 episodes." I just kept saying, "No, no." Finally they said, "Well, we'll give you every episode and





costar billing and so and so money"—and I said, "Well, I'll call you back." (Laughs) So I called my grandma and said, "Listen, I've been offered this show, and it's a great deal of money and costar billing." She said, "Dear! I'm not dead yet! We'll go next year." So we went the next year and we had plenty of money!

SS: That's marvelous!

JG: Yeah. It was fun, and I really enjoyed doing the character.

SS: Ron is only seen in the office.

JG: Oh, no. In the first episode, I'm out of the office. I'm covering a murder, and I go to where the body is and throw up and all of that.

SS: Did you invent any kind of history for Ron Updyke?

JG: Well, yes, I did. I don't remember all of it, now, but he was highly educated, and very prissy, and sort of tight. He had a sister, he wasn't married . . .

SS: A lot of fans were of the opinion that Ron was gay.

JG: I know! I was in the market one day, and this little kid said, "Oh! You play that faggot on *THE NIGHT STALKER*, don't you?" And I said, "No." I had no concept that I was playing it that way. But when you throw up at blood and you're afraid of everything, that is the stereotype.

SS: Any regrets about the series?

JG: There was an episode where I was more involved, and by the time we got to the final copy, all I did was say, "Well, I'm going to San Francisco!" But I saved Darren's life in it! I mean, I fought the monster! It would have been fun, you know—but they rewrote it.

SS: Tell us about Darren McGavin . . .

JG: I guess the first time we'd met was when he was doing *BLOOD, SWEAT, AND STANLEY POOLE*, and I had an interview with him for the Peter Fonda role. And then, years later he was doing *THE OUTSIDER* and I played a gay character! I played a hairdresser who was trying to pick him up. We had such a good time doing the scene that we went to lunch after that. But I never really saw him again, 'til *NIGHT STALKER*. He was very friendly, just so easy to work with and such a joy to act with, because he gave so much. It was just delightful working with him!

SS: How about Simon Oakland?

JG: Another joy! Another joy! I'd seen Simon in *THE GREAT SEBASTIAN* with the Lunts, and I was so impressed! When I realized I was on the show with him—well, he had such a rich background. They both did! They had such a rich theater background, and so did . . .

SS: Ruth McDevitt?

JG: Ruth McDevitt! Rich theater people! It was really a pleasure to work with them, you know? I mean, there were no histrionics or any of that on the set. It was just wonderful—just a pleasant, pleasant atmosphere in which to work.

SS: It sounds like every actor's dream.

JG: Yeah. And I was holding down a full-time job at the same time. I was working for the board of education, running a drama unit. When I got the job, I said, "Listen, I have this television series." They said, "Well, go ahead and do it. We'll see what happens." And it happened that most of my work was at night.

SS: Ruth McDevitt was only a guest in the first *NIGHT STALKER* episode.

JG: Right, and they kept her on. Same thing as with me—the character came up and they liked her. I think Simon and Darren were the only two to begin with. Then Carol Ann Susi was brought on.

SS: She played Monique Marmelstein.

JG: That's right. She's a wonderful girl.

SS: You don't appear in the final *KOLCHAK* episode, *THE SENTRY*. Did you know by then that the show had been cancelled?

JG: Actually, I found out from a friend who lives in Hawaii. (Laughs) My friend's son sent me this postcard: "Oh, I really like *THE NIGHT STALKER*. I'm sorry it's going off the air."

SS: What a way to find out!

JG: Well—that's Hollywood!

SS: Do you have a favorite *NIGHT STALKER* moment or episode?

JG: My favorite moment is when I'm talking about the piecost. I pull a joke on Simon and Darren, and they fall for it; they get sucked into it. And I liked the first episode, of course, 'cause I had the most to do in that.

PREVIOUS PAGE: Jack Grinnage strikes a rebellious pose in the cult classic *REBEL WITHOUT A CAUSE* (1955). **ABOVE:** Jack Grinnage today. **BELOW LEFT:** Ever-uptight Ron Updyke (Jack Grinnage) tries to persuade boss Tony Vincenzo (Simon Oakland) to let him cover a story instead of Kolchak. **BELOW CENTER:** Ron comes face to face with a victim of *THE RIPPER*. **BELOW RIGHT:** As usual, Carl Kolchak (Darren McGavin) makes a mess of things for Ron Updyke and Tony Vincenzo.



Night Shift

CAROL ANN SUSI

interviewed by Jessie Lilley

Monique Marmelstein (resident of Chicago, late of Brooklyn) may have appeared in only two episodes of KOLCHAK: THE NIGHT STALKER, but they were two of the very best: ZOMBIE and U. F. O. Now, the bubbly actress who brought Monique to whiny life tells us why she vanished so suddenly . . .



Scarlet Street: How did you get the part of Monique Marmelstein?

CAS: Well, it was my first job on TV. I'm from New York, and I had only done off-off-off-off-off-off-Broadway. Way the hell off! Then I came to California. I was just here on vacation, just to see if I liked it here. I forgot that California meant Hollywood. (Laughs) I was waiting tables at Hamburger Hamlet, still not thinking that I was "in Hollywood, land of movies." Then one day, Darren McGavin walked in and asked me if I was an actress. I lied and said, "No;" I didn't wanna get disappointed. But I went and read for this role, Monique Marmelstein, and I got the part.

SS: That's how you were cast?

CAS: I was "discovered." I was screaming at a cook, and Darren McGavin asked the hostess, "Who's that girl? Is she an actress?" The hostess said, "Oh, yes. That's Carol Ann." It's funny . . . I had intentions of playing Sonja in UNCLE VANYA. I had no intention of doing comedy. I thought I was a dramatic actress! Anyway, that's how I got Monique Marmelstein, and I was supposed to do a lot of episodes.

SS: What happened?

CAS: It's a long story—but if you got time, it's not a long story. When I got the job, I was told that I was supposed to be a semi-regular. What I

later found out was that there were 22 episodes written with my character in it. They were trying to see what worked and what didn't work. One producer liked Monique, and the other didn't.

SS: That's too bad.

CAS: For years, I thought it was me, that I was bad, you know? Later, I found out it was a political thing. David Chase, who wrote NIGHT STALKER and went on to write I'LL FLY AWAY, told me. I was waiting tables again, and he said, "Didn't you play Monique Marmelstein?" I said, "Yes, I did. How did you know?" And he said, "I'm David Chase. We used to love writing for you, but then they gave us the word that we couldn't anymore, 'cause you were out. They didn't like the character." I said, "Oh! You mean it wasn't because I did a bad job?" And he said, "God, no! You were great!"

SS: It was the suits.

CAS: Exactly. I wish I'd known that then; I wish someone had explained it to me. Anyway, that was THE NIGHT STALKER. I had a ball doing it, though.

SS: Darren McGavin said the show was very disorganized.

CAS: To me, everything *was* organized! I didn't have any point of reference! To me, everything was great, 'cause I was working every day and I was working hard. Get

there at six in the morning, go home at eight at night. I know we did 'em quickly, though. They were done in seven or eight days.

SS: Wasn't it nerve-wracking?

CAS: For the most part, everybody was very patient with me, because I was the new kid on the block. I came in. I knew my lines. I mispronounced a word here and there, but they let me get away with a lot.

SS: NIGHT STALKER's episodes were broadcast in the order they were filmed—yet, in your first show, ZOMBIE, you're sent back to New York.

CAS: Back to Brooklyn in a cab.

SS: Then you return the next week!

CAS: Well, they wanted to establish that my uncle, Abe Marmelstein, lived in New York. They wanted to justify my Brooklyn accent, is what they really wanted to do! (Laughs) The ending of ZOMBIE was cut. You were supposed to hear boom boom boom up the steps, and then the last shot was of me, looking at Kolchak as if I wanted to kill him. We shot that, but they didn't use it.

SS: Darren McGavin remembers you very fondly.

CAS: Isn't he sweet? I adore Darren McGavin! Adore him! I will never forget him giving me that chance. I always admired him, even when I was little. Mike Hammer! In fact, that's what I said when I met him. He said, "Do you know who I am?" I



LEFT: Monique Marmelstein (Carol Ann Susi) listens with the cynical patience that only comes to those who work with Carl Kolchak. CENTER: Even a bathroom stall isn't safe from Kolchak. RIGHT: One of Carol Ann Susi's recent roles was as Michael J. Fox's secretary in *THE SECRET OF MY SUCCESS* (1987).

said, "Yeah! You're Mike Hammer!" He said, "Yeah, I am." (Laughs) He was just so nice and kind, and I will never forget him.

SS: *What about the rest of the cast?*

CAS: Simon Oakland was the sweetest man. I see Jack Grinnage at least once a year, 'cause we live near each other. He's definitely a doll; he's just an angelic person. Ruth McDevitt, I only met once. We met on the set, and she said she was so sorry that I wasn't going to be around. She said, "Oh, dear—and I thought it would come out that you were my granddaughter!"

SS: *Do you have a favorite NIGHT STALKER episode?*

CAS: U. F. O. is my favorite, because Monique and Kolchak were getting to know each other better. I was developing pictures of the fly-

ing saucer, and then I gave them to the government because I owed the IRS money. I haven't seen it in 20 years, but people tell me I don't look any different. I guess it's 'cause I'm chubby.

SS: *You appeared recently on NYPD BLUE.*

CAS: Yeah, the show with the nude scenes. I was hoping maybe they'd wanna see me nude! I had this little fantasy that I would open up that whole field for chubby girls. I could see them rubbing body makeup all over my cellulite! (Laughs) I told that to Dennis Franz, and he said, "I'm gonna be nude soon. I see no reason why not."

SS: *What else have you done recently?*

CAS: UNDER INVESTIGATION. I played the neighbor. Harry Hamlin kissed me goodbye after I worked—

so that's good, because he's such a neanderthal. I've done sitcoms. MURPHY BROWN, SEINFELD....

SS: *What did you play on MURPHY BROWN?*

CAS: A secretary. What else? SEINFELD was the Keith Hernandez episode. I played the unemployment lady's daughter, who George takes out. I was that mean girl. I also did THE SECRET OF MY SUCCESS with Michael J. Fox. I played his secretary. And then there's one that's on cable all the time, called MASTERS OF MENACE. It's turned into a cult movie for bikers; it's a biker movie. Dan Akroyd, John Candy, Jim Belushi....

SS: *So you're pretty busy.*

CAS: I just got a part in BATMAN FOREVER. I do only do little stuff—but hey, I'm workin'!

1

It is, perhaps, nostalgia for that mysterious, bygone era, so eloquently described by Sir Arthur Conan Doyle, which has helped perpetuate the fascination with the world of Victorian crime in foggy, gas-lit London. He takes the reader into a world before computers and forensic science; a world in which Sherlock Holmes stands head and shoulders above all other heroes of detective fiction.

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Night of the Meek

JOHN FIEDLER

interviewed by Jessie Lilley

Perhaps best known for his roles in *TWELVE ANGRY MEN* (1957), *THE ODD COUPLE* (stage, screen, and television), and as mild-mannered Mr. Peterson on *THE BOB NEHWART SHOW*, character actor John Fiedler has occasionally found his way into the dark, misty realms of *THE TWILIGHT ZONE*—not to mention *ALFRED HITCHCOCK PRESENTS*, *THRILLER*, *STAR TREK*, *I SPY*, and (as Gordy the Ghoul) *KOLCHAK: THE NIGHT STALKER*.



Scarlet Street: You appeared in a *THRILLER* episode, didn't you?

John Fiedler: Yes. That was about a movie star and I was her manager. It was kind of like a Dorian Gray thing. She did all these awful things, but it didn't show in her face, and then it finally caught up with her.

SS: Who played the movie star?

JF: Patricia Barry. It was a very good episode, really.

SS: You also appeared a few times on *ALFRED HITCHCOCK PRESENTS*.

JF: I made three episodes. I did one episode called *INCIDENT AT A SMALL JAIL*, which was about a guy who's arrested for jaywalking and turns out to be the slasher. Then I did one with Ed Gardner, who starred on radio in *DUFFY'S TAVERN*. I played an undertaker.

SS: Did you ever work with Alfred Hitchcock himself?

JF: It was a half-hour show, and then the last year they went for an hour. Hitchcock directed the very first hour one, and I was in it. I think it was called *I SAW THE WHOLE THING*. John Forsythe was the star, and it was about three people who witness

an "accident from different angles; they each one see it through different eyes because of the way they were positioned. Of course, they each only see part of it, so they don't really know the whole story.

SS: How was Hitchcock as a director?

JF: He was nice. I had two scenes: the scene where we see the accident, and then the trial. Most of the show was set in a courtroom. I had about nine pages of dialogue in the trial. Hitchcock set it up with three cameras—on the prosecutor, the defense attorney, and myself—and we went through it and we got it in one take, so it didn't take that long.

SS: One of your *TWILIGHT ZONE* episodes—*NIGHT OF THE MEEK*—has become a holiday favorite.

JF: Art Carney played Santa Claus. I also acted in *THE ODD COUPLE* on Broadway with him. Art was the original Felix Ungar.

SS: *NIGHT OF THE MEEK* was taped rather than filmed.

JF: There was a period there when they wanted to try taping, to see if it was cheaper. So that one was taped. I played the manager of the

department store, who thought the store's Santa was drunk. Then he turned out to be the real Santa Claus.

SS: You often play either a bossy character, or a meek one, such as Mr. Peterson on *THE BOB NEHWART SHOW*.

JF: Well, it's the story, you know? If it's a good story, I don't care what kind of character it is. If I like the part, it makes no difference at all.

SS: Did Rod Serling write *NIGHT OF THE MEEK*?

JF: No. I did another one with him: *CAVENDAR IS COMING*, with Carol Burnett. They did that as a spin-off, as a pilot for Carol Burnett. It didn't sell. And soon after that she got her own show, anyway.

SS: You've appeared on so many series.

JF: I'll tell you, one of the best shows I played was *I SPY*, with Bill Cosby and Robert Culp. It was before Kennedy was assassinated, but it was made during his presidency. I played a potential presidential assassinator, and they had to track me down and stop me before I killed.

SS: You played a very famous killer on a *STAR TREK* episode called *WOLF IN THE FOLD*.



PREVIOUS PAGE: John Fiedler gets hosed down in *HARPER VALLEY P.T.A.* (1978). LEFT: Walt Disney's *RASCAL* (1969) was typically rich in character actors, including Henry Jones and John Fiedler. RIGHT: Elliot Carlin (Jack Riley) stuns Mr. Peterson (John Fiedler) and Mrs. Bakerman (Florida Friebus) with his latest fashion risk.

JF: Right. I was Jack the Ripper. I've always been kind of fascinated by that show.

SS: Was there a tight rehearsal schedule on *STAR TREK*?

JF: About a half hour with each other, no real rehearsal. Now, with *THE TWILIGHT ZONE*, we had rehearsals—because with tape you rehearse, then you tape it all in one day.

SS: How did you get along with the crew of the *Enterprise*?

JF: Well, I liked most of them, but I hated William Shatner. He was rude.

It reached a head with that particular show, because he had trouble with the director and everyone. The producer, Gene Roddenberry, called him in and laid down the law. Apparently, Shatner had been doing it a long time.

SS: When Redjak ran amok in the computer at the end of the episode, was that your voice?

JF: Yes. They did something electronically to it, but it was my voice.

SS: After Redjak presumably died, you were reanimated and jumped up.

JF: They filmed it the other way around, with me getting down on the floor. Sometimes they roll the film backwards. It made the jump seem more sudden.

SS: On *KOLCHAK: THE NIGHT STALKER*, you appeared in three episodes as Gordon Spangler, better known as Gordy the Ghoul, the morgue man.

JF: I made them so fast, you know? To me it was just a job, really, although it was kind of a fun part to play. Gordy the Ghoul, taking bets in the morgue . . .

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New Bat in Town

Things seem to be going from "bat" to worse for **BATMAN FOREVER** director Joel Schumacher. Warner Bros. announced recently that **BATMAN** (1989) and **BATMAN RETURNS** (1992) lead Michael Keaton will not return for the second sequel, **BATMAN FOREVER**. Val Kilmer will star as the Caped Crusader in the film set to roll this fall.

"After much discussion, Warner Bros. and Michael Keaton have come to the mutual agreement that Mr. Keaton will not continue in the role of Batman in the upcoming motion picture episodes," was the word from the studio.

This startling announcement came hot on the heels of an earlier bat-bombshell: the news that Robin Williams would not, as long rumored, play The Riddler. Warners confirmed that Jim Carrey was selected to replace Williams in the coveted role. (For reasons best known to the scriptwriters, the character's real name will be Lyle Heckendorf, not Edward Nigma. Go figure.)

Industry gossip says Keaton flew the belfry due to personality conflicts with Schumacher. It's also been suggested that Keaton opted out because the movie, like its predecessors, would focus on the villains instead of the Dark Knight.

Despite these initial woes, **BATMAN FOREVER** will likely succeed. Both Kilmer and Carrey are versatile actors who get the most out of their roles. And Kilmer's good looks and fit physique seem tailor-made for the role of Bruce Wayne. (Unlike Keaton, he's got a full head of hair, too.)

"I've always admired Val's work," said Schumacher. "His previous performances have been infused

with a very individual strength and charisma. We look forward to bringing many new and exciting dimensions of Batman and his legend to the screen, and I feel certain that Val's talents will be ideally suited to making **BATMAN FOREVER** a peak experience for every moviegoer."

Carrey, of course, hit big with the recent **ACE VENTURA: PET DETECTIVE**, and followed that success with **THE MASK**. Coincidentally, Carrey has been compared frequently to Williams, and seems a natural for the role brilliantly pioneered by Frank Gorshin.

Even if Carrey and Kilmer don't draw the masses, **BATMAN FOREVER** also features Tommy Lee Jones as Harvey "Two-Face" Dent. (The role was played by Billy Dee Williams in the first film.) Jones' performance in **THE FUGITIVE** won him an Oscar in 1993.

Peopling **BATMAN FOREVER** seems to have been one nightmare after the next. Even the multi-city casting call to discover a "fresh new face" for Robin the Boy Wonder only led Warners back to Hollywood, where they chose **THE THREE MUSKETEERS'** 20-something Chris O'Donnell for the role.

Stay tuned to this column for further news—same Bat-Time, same Bat-Channel!

Who Was That Masked Man?

With a cloud of dust and a hearty heigh-yo, Silver, The Lone Ranger and Tonto ride again!

Topps has come out shooting silver bullets with a stunning new series by Joe Lansdale and Tim Truman. The book is revolutionary in that The Lone Ranger and Tonto are not the best of friends.

In this interpretation, it is Tonto who's the one with the brains and the guts. Yet, because of his redskin status, he must play "good injun" to the mysterious, celebrated white man, The Lone Ranger. Topps has a big hit on its hands with this one—and the timing couldn't be better, considering the resurgent interest in Westerns.

Draw Me Deadly

Tekno-Comix announced recently that it will publish a series based on characters designed by mystery icon Mickey Spillane. Fellow mystery writer Max A. Collins joins Spillane on *Mike Danger*, a series that chronicles the adventures of a hard-boiled dick in the year 2045.

Tekno-Comix also plans an all-out assault featuring comics based on characters created by John Jakes, Leonard Nimoy, Anne McCaffrey, Issac Asimov, and Gene Roddenberry. To top it off, Tekno-Comix will release its books in the form of home videos (produced by Disney/MGM Studios) and CD-ROMs for the computer.

If you're wondering how Tekno-Comix has managed to squire such celebrity names, you just have to look to the parent company: Big Entertainment, which is lead by Mitchell Rubenstein and Laurie Silvers, the founders of the Sci-Fi Channel. Due for release in late 1994, Tekno-Comix are aimed at the non-traditional comic reader. And, if the comic-industry buzz is accurate, such major companies as Marvel and DC are beginning to circle the wagons.

Spidey Flies!

If your VCR is set everyday to record **BATMAN: THE ANIMATED SERIES**, we have good news and bad news. The bad news: You're going to have to buy additional tapes to record the Spider-Man, Iron Man, and Fantastic Four animated series starting this fall. The good news: They all look terrific!

Since we're more or less on the subject, we may as well mention the **BATMAN: THE ANIMATED SERIES** comic adaptation. Follow that? There's a comic-book adaptation of the TV show, which is an adaptation of the comic book. Despite the seemingly circular circumstances revolving around Bats, *Batman Adventures* is really worth a look.

—Buddy Scalera



Val Kilmer is Top Bat

WE DARE YOU TO WATCH!

THE LEGACY OF



September 1957 started out no differently than most North Jersey autumns of the decade. My first year of junior high school had begun; the leaves were beginning to turn; raunchy, impassioned rock 'n' roll was blasting from red-and-white Chevy Bel-Airs, filling the air with the tunes of Sam Cooke, Little Richard, Chuck Berry, and Elvis Presley. Dwight D. Eisenhower was in office, the nation was "conservatively secure," and the year ahead showed every sign of remaining precisely the same as the one passing by.

Did I say the same? No way.

To a movie-mad 12-year-old, the late 50s were a wonderland populated by every possible variety of paranoid sci-fi nightmare—from overgrown, atomically-mutated insects, through formless blobs with curious origins, to the down-and-dirty saucer invasions of unstoppable outer-spacers. The movies that occupied our hot summer afternoons had one thing in common: There were no walking corpses, vampires, or mummies in the bunch. Oh, there was an exception or two, but our cinematic



LEFT: Helped immeasurably by Lionel ("Where's the orgy?") Atwill, Lon Chaney, Jr. became a MAN MADE MONSTER in 1941. RIGHT: Two years later, Chaney made his second appearance as lycanthropic Larry Talbot in FRANKENSTEIN MEETS THE WOLF MAN (1943).



threats in those years were overwhelmingly atomic or extraterrestrial in origin.

Then one day I happened to be passing the Oritani Theater in Hackensack, New Jersey, and I caught an eyeful of heartstopping poster art for a new movie called THE CURSE OF FRANKENSTEIN. On the poster, a woman shrieked in terror at a lime-green face with bloodshot eyes, because . . . "She's seen THE CURSE OF FRANKENSTEIN . . . Have you?"

I had heard the name "Frankenstein" for years, but this was my first encounter with a Frankenstein movie! Whatever the curse was, I didn't feel I was ready to know.

It was while I was trying to drum up the courage to take in this new film that my older brother, Steve, approached me with a TV Guide opened to the September 21st listings, and said, "Look what they're gonna be showing on Channel 7 starting next week! This should be right up your alley!" And there it was: a half-page ad with a closeup of the pasty-faced, fur-clad Monster from SON OF FRANKENSTEIN (1939), with the promise, "Coming weeks on THE NIGHT SHOW: DRACULA, FRANKENSTEIN, THE MUMMY"—all via a new series called SHOCK!

That face in the ad fascinated me. It didn't look at all like the one on the movie poster. Who was this creature, and what was "Frankenstein" doing on TV and in the movies at the same time?

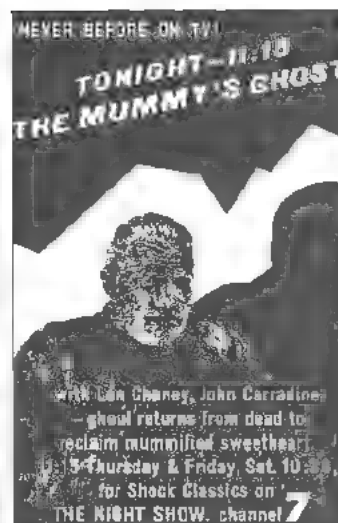
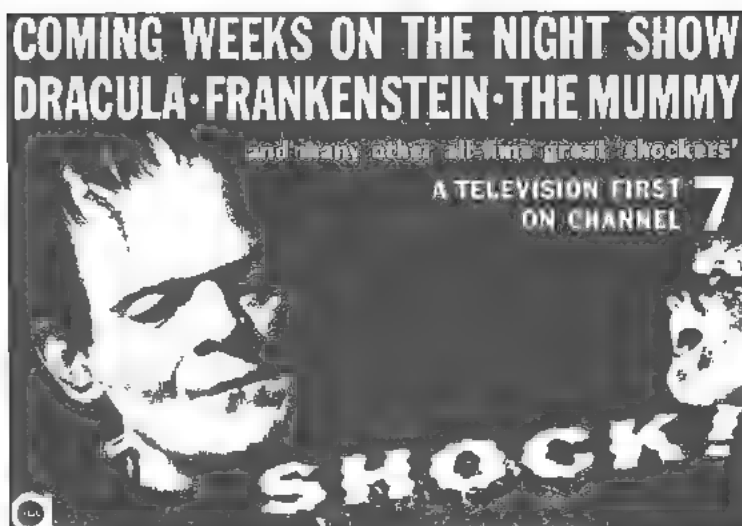
The answer didn't come until the following week, when it became obvious that the series about to begin was comprised of old movies made at the advent of sound, with stars the likes of whom I had never encountered. The ads enticed me to watch these chillers that had once "shocked the nation!"

I experienced a sense of foreboding. Something stirred. Then, seemingly, those words jumped off the page and wrapped themselves around my prepubescent brain—and they haven't let go since. The fact that the films were "ancient" was the final intrigue. The allure was complete; I was already an addict.

In my area, it was WABC-TV in New York that began running the SHOCK! series of 52 films culled from the vaults of Universal and syndicated through Screen Gems. Although the true classics of horror (among them 1933's THE INVISIBLE MAN, 1934's THE BLACK CAT, 1935's WEREWOLF OF LONDON, and 1939's SON OF FRANKENSTEIN) would soon give way to potboilers and "B" mysteries (1934's SECRET OF THE CHA-

LEFT: Three generations of Monster (Boris Karloff, Lon Chaney, Jr., and Glenn Strange) meet in the HOUSE OF FRANKENSTEIN (1944). RIGHT: The sultry Acquafetta went ape in 1943's CAPTIVE WILD WOMAN.





TEAU, 1935's CHINATOWN SQUAD, 1940's ENEMY AGENT, and 1941's SEALED LIPS), the first 10 weeks or so revealed a bounty of titles that opened up a new world of fantasy to myself and kids all over the country. (SHOCK THEATER was shown in 90 major cities and metropolitan areas.)

If the spell wasn't quite all-consuming yet, the final temptation came via our parents, who refused to let many of us stay up to see these movies. What to do? Nothing I could say made a dent in my parents' resolve, so for the next two weeks I became my own monster—the Incredible Pestering Fiend, badgering those friends who were lucky enough to have caught their first glimpses of 1930s Gothic. "What were they like? Just describe them to me!" Their descriptions—aberrant accounts of trembling, death-white hands snaking forth from ancient caskets, Frankenstein's Monster screaming in terror at the crack of a demented dwarf's whip—geared me up for an all-out assault on my folks' sensibilities.

I won. On the third week, in a darkened living room, curled up in my father's armchair, I saw my first classic horror: Karloff the Uncanny as THE MUMMY (1932). My initial glimpse of that black-and-white world was a trailer for the film, the customary opening of the show. Well, I made it through that. I guessed I could face up to the actual movie. A globe with an oversized airplane circling it, the eerie strains of "Swan Lake"—no problem; I could handle it. Sure.

Then came Bramwell Fletcher's famous scream. "He went for a little walk! You should have seen his face!" was the last dialogue I heard that night. Down came the volume on the old RCA set, down all the way, where it remained for the rest of that bone-chilling evening. But as unnerved as I was by my first encounter with ancient horror, I had entered a new and wondrous world. A quick explanation of the plot the next day (reincarnation was a bit beyond me at the time), and I was set for the following Friday's offering, WEREWOLF OF LONDON. My courage returned, the sound remained up, and the rest is history. My love affair with classic horror movies has lasted to this day.

There are some very prominent names today in film scholarship and moviemaking who were having the same experience back then. *Hollywood Cauldron* (McFarland, 1993) author Greg Mank in Baltimore, for instance:

"It would have been November of 1957. I was six years old. They showed the coming attractions for FRANKENSTEIN all week long. That's all anybody talked about on the school bus, all anybody talked about at school. The film was shown on a Saturday night. I only saw the beginning of it; I chickened out. About two or three weeks later, they showed FRANKENSTEIN MEETS THE WOLF MAN, and not long after that SON OF FRANKENSTEIN, and that's what really hooked me."

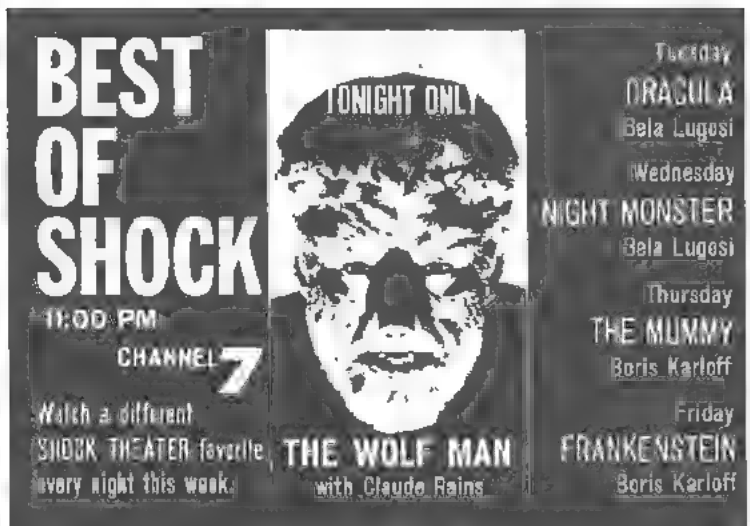
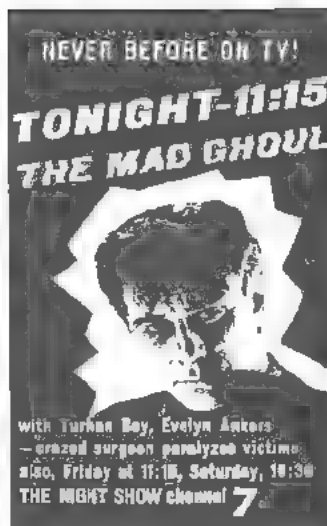
Writer John Brunas, coauthor of *Universal Horrors* (McFarland, 1990), had a similar experience: "I got 20 minutes into MAN MADE MONSTER, and I was so terrified I went to bed. I got up to the scene in which Chaney puts his hand in the goldfish bowl, letting out those sparks—and I couldn't deal with it. The following week, though, I went back for more."

Michael Brunas, John's brother and fellow *Universal Horrors* author, offers an insight as to why these films had such an impact on young viewers: "Our TV watching was pretty much confined to the daytime. The idea of having horror movies on television was revolutionary to us. We didn't associate TV with horror movies. Television to us was HOWDY DOODY and LEAVE IT TO BEAVER."

The SHOCK! revolution did far more than just curl the hairs on our necks. It also served to plot the course that some professional lives would take. Bill Warren (*Keep Watching the Skies*, McFarland, 1982) then living in Gardiner, Oregon, remembers:

"I wasn't able to see it when it was first on, and so I built up this tremendous sense of anticipation. *Famous Monsters* and a couple of other monster magazines had come along at the same time, and they were all talking about these movies. I was going nuts with a desire to see them. I vividly remember the very first time I saw THE MUMMY. Also BRIDE OF FRANKENSTEIN. They changed my way of looking at the new movies coming along, the Hammer pictures and that sort of thing, because I now saw them as part of a continuum—not as some brand-new thing, but as a variation of an idea. These movies played a tremendously important part in my seeing movie history as history, something with a long past and a probable future. I cannot imagine my life without having seen SHOCK THEATER."

Makeup artist Rick Baker (1981's AMERICAN WEREWOLF IN LONDON, 1994's WOLF) was influenced in a



major way: "Well, it had a profound effect. Old Universal horror films are what made me decide that this was what I wanted to do with my life. I wanted to be like Dr. Frankenstein and make my own monsters. But then I realized that that wasn't a real thing, and what I wanted to be was a makeup artist and create these characters."

Writer David Skal (*The Monster Show*, W. W. Norton & Co., 1993) looks back fondly: "I was about six, living outside of Cleveland, and I only remember seeing one movie on SHOCK THEATER: FRANKENSTEIN MEETS THE WOLF MAN. It was actually the first motion picture I remember seeing. I didn't know much about the genre at all, but I still remember the scene where the Frankenstein Monster, played by Bela Lugosi, was restored to full power and that grin comes over his face. I guess my whole interest in the horror genre can be traced back to that afternoon in 1958."

In the New York area, the series debut came on October 3, 1957, with DRACULA (1931). TV Guide ran WABC-TV's half-page ad for that film and FRANKENSTEIN (1931), scheduled to air the next week. After that, the ads took the form in which they would remain through most of SHOCK's two-and-a-half year run, nestled snugly in the outside lower quarter of the page. Thursday night would herald the debut of a brand new "shocker" at 11:15PM (right after the 11 o'clock news), which would play for three nights, ending with a Saturday night 10:30PM run. The ads would "dare you to watch," a clichéd catch phrase even then, but one serving its purpose of adding to the late-night mystique.

Clipping these ads and pasting them into scrapbooks became a hobby for me and best friend Steve Shaffer, and before long we made a discovery that added to our growing collections: Ads could be found that were three times the TV Guide size in local newspapers such as the *Daily News*, *Journal American*, *Herald Tribune* and even the staid *New York Times*! These became required acquisitions for any self-respecting SHOCK! collector, and for a while even achieved trading card status. My own mania for fattening my stash of clippings led to shanghaiing my younger brother, Doug, both of us posing as Boy Scouts, and embarking on paper drives all through the neighborhood!

Meanwhile, the program, still merely called THE NIGHT SHOW in New York, would open to the angry rhythms of Mussorgsky's "Night on Bald Mountain," an artist-enhanced still of Henry Hull's werewolf or Boris

Karloff's Monster, and a studio announcer trying his best to sound scary. At each commercial break, the music, seemingly played at 150 decibels, and with no attempt to match the audio level of the movie, would jolt me out of my chair! The announcer would growl (after having just seen *The Mummy* stalking a victim, for example), "Heavens! He needs a manicure!" Corny and predictable though it was, it all added to the fun.

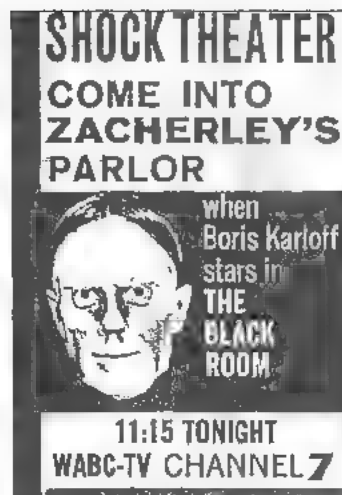
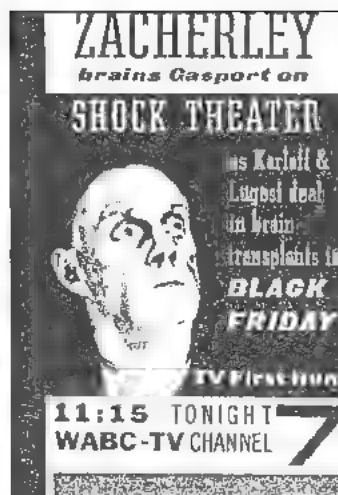
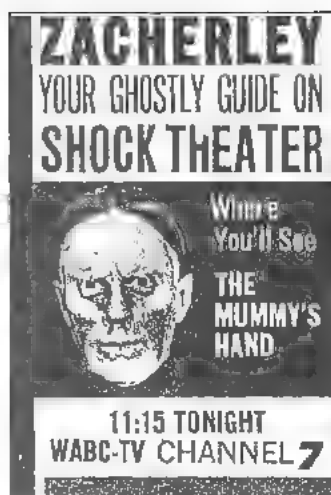
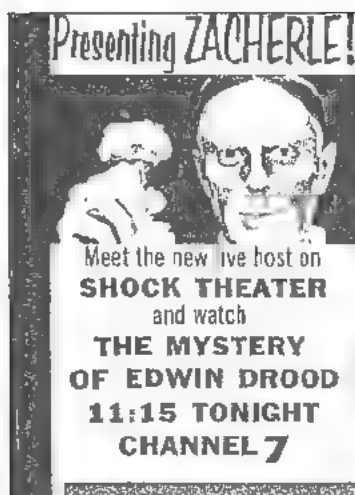
John Brunas remembers, "A SHOCK THEATER logo card was used that showed a window at night with a candle. It was dark and shadowy. The candle always impressed me because it looked like a ghost. The artwork was very expressionistic; it was great."

In Los Angeles, a young John Landis (future director of 1981's *AN AMERICAN WEREWOLF IN LONDON*) was watching his own version of SHOCK THEATER: "They used to have lightning, and a castle and bad chyon titles. The letters would say SHOCK THEATER, and lightning would crash across the screen. I saw all those movies for the first time with bad Cal Worthington commercials; they're a car dealership out here."

Although it was some years past the SHOCK THEATER era, Landis has his own unique memory of one of the Universal classics: "I remember once, at my cousin's house, on one channel was FRANKENSTEIN MEETS THE WOLF MAN, and on another was THE MYSTERIANS. Whenever one of the movies got too scary, we'd change the channel to the other movie. And then, when that got too scary, we'd change the channel back to the other one! You know, for years I remember wondering, 'Weren't there spaceships in FRANKENSTEIN MEETS THE WOLF MAN?'"

Back in New York, it soon became obvious that horror three days a week was just not enough—so at 11PM on March 31, 1958, THE NIGHT SHOW bowed out and SHOCK THEATER was officially born. The new format presented a shocker rerun Monday through Wednesday and a new feature in the usual Thursday-to-Saturday spot, with the ads proclaiming "A New Shock Bill Twice a Week!" The first week's double bill was THE BLACK CAT (1934) and THE INVISIBLE RAY (1936).

The double helping worked well for those able to watch into the wee hours early in the week. SHOCK THEATER's growing popularity made other local stations jump on the bandwagon, resulting in New York's Channel 13 show SHOCK-O-RAMA, which dredged up



such lesser-known titles as *THE LIVING GHOST* (1942) and *JUGGERNAUT* (1936), the latter starring Karloff. In October 1958, a full year after *SHOCK*'s New York debut, our favorite thrillers cracked the daytime market for the first time on *SHOCK THEATER MATINEE*, at 3:30PM every Saturday.

But even the most avid viewership couldn't be sustained indefinitely, and in New York WABC came up with a solution: They raided the studios of WCAU-TV Channel 10 in Philadelphia, brought horror host Roland to the Big Apple, changed his name to Zacherley (John Zacherle's own moniker, plus "y"), and ballyhooed for weeks in advance the approach of "Z Day."

Ghoulish emcees had been around from the beginning on many other *SHOCK THEATERS* across the country, but Zach's introduction was just what the mad doctor ordered to spark further interest in the horror boom. Those expecting to be horrified by this eerie person found the opposite to be the case: the Cool Ghoul was a vampire/crackpot with a delightfully satirical approach to his job, conducting demented experiments (during which we were encouraged to "take notes") that would more often than not leave the "lab" a mess by show's end.

In addition, via well-timed cut-ins during the movies, Zach would take part in bizarre phone conversations with Boris or Bela, join the cast for dinner, or even try to blow away the star of the film with a rifle! (This "happened" to Karloff during a carriage ride in 1935's *THE BLACK ROOM*.) Aside from the vocal few who resented his intrusion into their favorite shockers, Zacherley took the New York area by (thunder) storm, and remained on local television, barring a few short hiatuses and station changes, until the spring of 1964.

Though Zach made a huge noise on the East Coast, and is sometimes thought of as the horror host who "started it all," he had actually been beaten to the punch some three years earlier by the legendary Vampira (Maila Nurmi), who made her first appearance in 1954 on Los Angeles' KABC-TV. Since her show preceded the release of the *SHOCK!* package, Vampira's film fare included such titles as *WHITE ZOMBIE* (1932) and *FOG ISLAND* (1945). The program began and ended with the black-clad siren standing in a mist-filled corridor, laughing madly and vamping, "Bad dreams, darling!"

While an inclusive account of the nation's entire community of midnight madmen (and women) merits a separate writeup, some of the more high-profile originals are worthy of note here. New Orleans in 1959 was home to Morgus. Despite the usual comic approach (on a show called *HOUSE OF SHOCK*, on WWL-TV), Morgus had something unique going for him: He was featured in his own movie! *THE WACKY WORLD OF DR. MORGUS* (1962) has been seen in the New Orleans area, but has never been released nationwide.

On KFJZ-TV in Dallas/Fort Worth, Gorgon, a morose-looking egghead with a soupbowl haircut and large mole on his cheek, presented *NIGHTMARE* without a trace of humor. His intent was to add more Gothic atmosphere to the films, which were basically the original *SHOCK* Universal package.

In Chicago there was Marvin on WBKB's *SHOCK!* This bespectacled beatnik spent each show inventing new ways to torture his wife, Joy, whose face, like that of Zacherley's wife, Isobel, was never seen by the television audience.

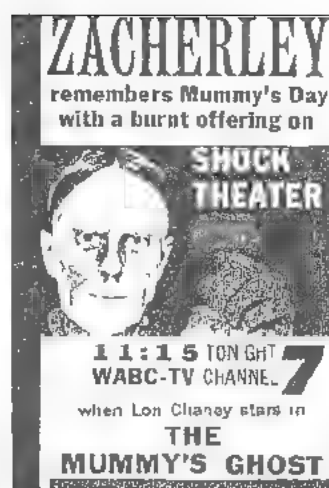
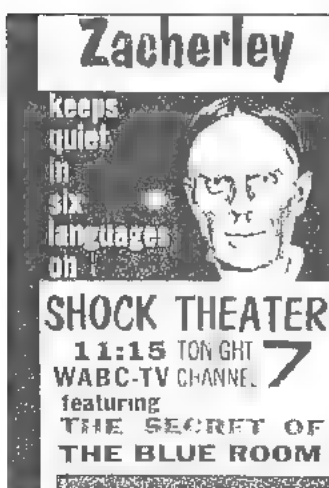
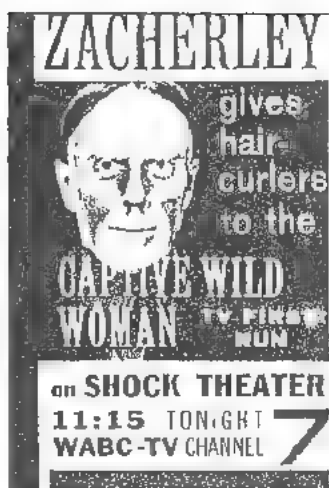
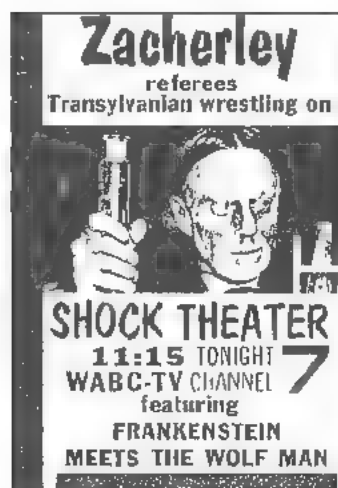
WCKT in Miami harbored my idea of the creepiest lunatic of the lot. In those days, whenever I saw a photo of M. T. Graves, with his Neanderthal forehead, buck teeth, and hook instead of a hand, I was thankful for Zach, who appeared cadaverous, but never threatening.

Across the country, other viewers were storing up memories of their favorite horror host moments.

Joe Dante (director of 1993's *MATINEE*): "Zacherley had an incredible event: NEW YEAR'S EVE WITH ZACHERLEY. It might have been New Year's Eve, 1959, during which he did his schtick and ran clips from all these different movies. It was just heaven for kids. There was nowhere else to see these things."

David Skal: "In Cleveland, our horror host was Ghoulardi. He came in about 1962, I think. He started out as a very macabre character, with the lighting under the chin and a very, very dark sense of humor. But then he got crazier and more beatnickish and anti-authoritarian, blowing up plastic models with firecrackers."

Greg Mank: "In Baltimore, it was Dr. Lucifer and his wife, Mrs. Lucifer. He played it, I thought, just right. He was humorous in a Charles Addams kind of style. She was very much like Morticia in the Addams Family cartoons, with the long black wig and the long black dress. He always created some breakthrough for science, and instead it would turn out to be a complete embarrassment."



So popular were some of these late-night apparitions that soon they were making live appearances on the stages of neighborhood movie palaces, performing their antics before hundreds of fans. Appropriately, I saw Zacherley in person for the first time at the same theater whose marquee had frightened me two years earlier with my first glimpse of the name "Frankenstein." The movie that night was *THE HAUNTED STRANGLER* (1958), followed by Zach, who cavorted onstage with his famous calves'-liver hearts and cauliflower brains.

Hand in claw with New York's horror host came a new package of horror and mystery titles, leased again from Screen Gems and called, appropriately, *SON OF SHOCK*. The 21 entries were culled from the vaults of Universal and Columbia.

"They released everything in packages back then," remembers John Brunas, "and the impression was that this was put together because the original was so successful. Some titles, including *BRIDE OF FRANKENSTEIN*, *HOUSE OF FRANKENSTEIN*, *THE MUMMY'S CURSE*, and *THE INVISIBLE MAN'S REVENGE*, should have been in the original package. And there were the Columbias, too: *THE BLACK ROOM*, *BEHIND THE MASK*, Karloff's *Mad Doctor* series, and *THE FACE BEHIND THE MASK*."

It was a smart move. Just when reruns had convinced us that the vintage well had been drained dry, here were further adventures of our favorite monsters!

On April 3, 1959, *SHOCK THEATER* changed its name to *ZACHERLEY AT LARGE* (a lampoon of the then-popular NBC show *GARROWAY AT LARGE* with commentator Dave Garroway, the original *TODAY SHOW* host). Finally, fatally, on June 20, 1959, WABC's *SHOCK!* series was laid to rest. The film: the Inner Sanctum mystery *WEIRD WOMAN* (1944). In a bizarre finale, Zacherley bid farewell sans makeup, and was escorted away by a man (sound engineer Bob Prescott) in a white coat. The monsters were sent back to their malodorous vault, and for a time it was a little sad to see that 11:15 time slot, after such an upheaval, occupied once again by simply *THE NIGHT SHOW*.

Though we had seen the end of the initial horror invasion of 1957, we had hardly seen the end of the classic horror films. Midnight chillers had become an institution, and rarely did they leave the airwaves. The classics would show up sporadically on WABC, but eventually were sold to other stations, which made attempts at remaking the old magic. Almost every local

station throughout the country presented its own version of *SHOCK THEATER*, running whatever fright films they had in their libraries. Such New York programs as *NOW FEAR THIS* and *SUPERNATURAL THEATER* (both on WOR-TV), *CREATURE FEATURES* (WNEW-TV), and *CHILLER THEATER* (WPIX-TV) carried on the old tradition, the latter becoming the last regular home to Zacherley. But they were only pale shadows of the original horror show.

The long-term effects of *SHOCK THEATER* are still being felt today. Together with its "sister act," Forrest J Ackerman's *Famous Monsters of Filmland*, and the subsequent flood of genre magazines (including the one you are holding in your hands), *SHOCK*'s influence still claims many of the baby boomers on which it first cast its spell. (Currently a new generation is finding the classic titles newly released on video by MCA.)

SHOCK THEATER was special, and its spell has proved to be far-reaching. Joe Dante puts it this way:

"My generation was, I think, the last to experience these movies with the same impact that they had when they were new. My father saw *FRANKENSTEIN* at the age of 10, and I saw *FRANKENSTEIN* at the age of 10, and movies hadn't really changed that much in the interim. Now, by the time he's 10, a kid has already seen *TEXAS CHAINSAW MASSACRE*! So I don't think that the classic movies will ever have the resonance for any other generation that they had for ours."

Let's hope that he's wrong.



Book Ends

The Scarlet Street Review of Books

THE VAMPIRE COMPANION

Katherine Ramsland
Ballantine Books, 1993
507 pages—\$29.95

Katherine Ramsland, a practicing psychotherapist, has taught philosophy at Rutgers University for 12 years. She wrote *Prism of the Night*, the authorized biography of Anne Rice, and has now compiled *The Vampire Companion: The Official Guide to Anne Rice's Vampire Chronicles* with Rice's full cooperation. The book is an alphabetical encyclopedia of people, places, things, and ideas in Rice's series of vampire novels, known collectively as *The Vampire Chronicles*. This handsome edition includes original illustrations and maps by Laura Hartman Maestro, along with art reproductions and photographs, some of the latter taken by Ramsland and her family at sites mentioned in the *Chronicles*. She has done Rice fans a major service by organizing a lot of information into one volume, with excellent cross-referencing.

Ramsland's readable prose style softens her academic approach. Usually the book benefits from her erudition, as Rice, more than many authors of fang fiction, is a literary figure who deserves to be taken seriously. However, sometimes Ramsland takes her a little too seriously.

Under the heading "Hamlet," for example, she notes that Lestat says "Good night, sweet prince" over the corpse of one of his victims in *Interview With the Vampire*. According to Ramsland's misleading interpretation, "The quote reinforces Lestat's notion that he is the hand of fate, just as Hamlet was." Lestat does have grandiose thoughts about himself. However, aside from the fact that Lestat here takes the role of Horatio, not Hamlet, Rice makes clear in context that he's being sarcastic. The old man he casually murders is no prince. One would never know the dark humor of the scene from Ramsland's solemn description.

Sometimes the psychobabble gets thick. Under the heading "Oval Table," Ramsland writes, "An oval is

a symbol of the female womb." (Yes, and it's a symbol of Midas Muffler, too.) There follows a discussion of the shape of the table at a "womb-like" Sonoma compound where the vampires gather to discuss vanquishing Akasha, a female deity. The labored reasoning is unconvincing, as usual when Ramsland shoehorns literary criticism and *The Meaning of Life* into brief, alphabetical listings. She's not necessarily wrong; Anne Rice describes her own work in similar terms. However, in longer critical essays, Ramsland and Rice would have the space to explain their views.

When she sticks to straightforward identification of people, places, and so forth, Ramsland provides readers with a useful, well-researched reference book.

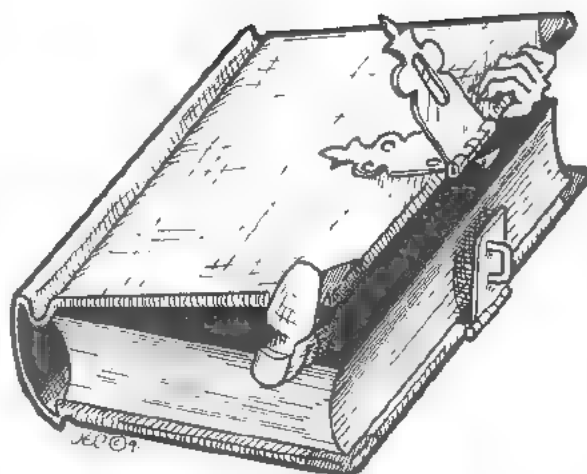
—Lelia Loban

DRAG!

F Michael Moore
McFarland & Company, Inc., 1994
Box 611
Jefferson, NC 28640
301 pages—\$45.00

Did you really think **BOOK ENDS** would be left out of this issue's cross-dressing theme? Of course not. Among the many perks of this job are the various unusual books I am given to review. *Drag! Male and Female Impersonators on Stage, Screen, and Television*, by F Michael Moore, is no exception. As its name implies, *Drag!* covers the act of cross-dressing in the entertainment world. And the first thing that Moore points out is that it didn't start with Ed Wood!

Originally, many cultures barred women from the stage, yet female characters still had to be portrayed. During Shakespeare's time, creating a believable woman on stage was seen by many actors as a challenge to their skills as thespians. Some even became famous for their female impersonations. Nathaniel Field was a talented actor who was known in his day for his realistic portrayals of women. (Ironically, his father—a Pu



ritanical preacher—was a bitter enemy of the stage.) Once it was acceptable for women to tread the boards, many actresses became male impersonators because they sought the more juicy parts written for men.

Moore reveals another fascinating tidbit in the **PRINCIPAL BOYS AND MALE IMPERSONATORS** chapter. The reason that Peter Pan has nearly always been performed by a female is because the play's original producers wanted to insure that the love between Peter and Wendy was pure—in other words, platonic.

Drag! is excellent as long as it details the early, more obscure, history of the art form. However, once Moore starts covering films and TV, he resorts to giving a basic run-down on who played what role in which production, as if he expects the reader to already know everything. Such an interesting film as *VICTOR/VICTORIA* (1982)—a natural for this book—gets merely a sparse plot outline. And Linda Hunt's amazing performance as a man in *THE YEAR OF LIVING DANGEROUSLY* (1983) is only barely mentioned.

Although *Drag!* can be recommended for its well-researched first half; with a \$45 cover price, the book is definitely for people who don't consider the subject matter to be... well, a drag.

—Sean Farrell

SHERLOCK IN LOVE

Sena Jeter Naslund
David R. Godine, Publisher
225 pages—\$21.95

Sherlock in Love is an entertaining novel filled with twists and turns. Surprising revelations regarding characters both familiar and unfa-

iar, adventures which take place in London and abroad, and attempts both to imitate and to depart from Conan Doyle's writing style are all combined in this mid-sized story. The one recurrent theme in this tale is the question (or, if my fellow Sherlockians will forgive me, the case) of identity.

This theme is one which allows Naslund both to surprise us with new information about characters near and dear to Sherlockians (Wiggins, Irene Adler, and Lestrade all make appearances) and to beguile us with questions about the sexual preferences of the Great Detective himself. However, one may come away from this book (as I did) with the feeling that Naslund has tried to do too much for a medium-length novel.

While Naslund introduces some interesting characters—from the mysterious violinist, Victor Sigerson, to the "mad" King Ludwig II of Bavaria—the noticeable size of the cast, combined with the variety of settings in the story, results in some sacrifice in characterization and cohesiveness. This is not to say that all of the characters in Conan Doyle's original stories were three-dimensional—they were not. Perhaps what

I missed in *Sherlock in Love* is the solidity of a Conan Doyle story. Naslund's tale, though carefully crafted and, at times, quite moving, is too busy—with too many plot lines, red herrings, and chases through Bavaria to keep one attentive and emotionally involved throughout the story.

Sherlock in Love begins at Baker Street, this time with an aged Dr. Watson lamenting not only the death of Holmes (he's been dead for two years), but also the lack of purpose that this death has brought to his own life. The good doctor decides to remedy this situation by starting a new project: the biography of Sherlock Holmes. He even takes out an advertisement announcing the project in the *Times*. In the process, Watson opens the proverbial can of worms. The next thing we know, Watson is seeing apparitions of Holmes, receiving warnings of impending death, observing a woman dressed in red haunting Baker Street, and finding that his rooms have been broken into (and various papers removed). He also receives an unexpected visit from Wiggins, the former leader of the Baker Street Irregulars, who has become a consulting psychiatrist at St.

Giles Hospital. This reacquainting, in turn, brings Watson into contact with a mysterious lunatic, a woman who calls herself Nannerl, who greets Dr. Watson as only Sherlock Holmes himself could.

These happenings prompt Watson to read—and to relate to us—the contents of those remaining documents which might shed light on his present troubles. These include Watson's record of Holmes' introduction to (and musical relationship with) Victor Sigerson of the Munich Opera Orchestra, Holmes' private diaries concerning Sigerson, and Watson's unpublished story, "The Adventure of the Mad King."

As the reader can gather from this brief synopsis, the novel is chock-full of action and colorful characters. Though much of it is reminiscent of Doyle, other portions depart from his style. Naslund tries a little too hard to make certain characters, such as Ludwig, strange and intriguing. Since the Mad King is, in fact, a secondary character with whom we do not spend much time, the result is rather flat and unbelievable. When, late in the tale, we are supposed to feel some sympathy for Ludwig, it is difficult, since we don't really know him.

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On the positive side, the major characters—Holmes, Watson, and Victor Sigerson—are all interesting and contain a good degree of depth. Watson, in particular, is fascinating at times. Naslund has both the aging doctor and the youthful Watson relate some dreams that are touching, thought-provoking, and truly surreal. In Watson's sleeping mind, Mrs. Hudson, his old, crippled, and blind housekeeper, is transformed into a glowing human Christmas tree—a strange sort of Ghost of Christmas Present. In another dream, the more youthful doctor sees Victor Sigerson as a beautiful swan which envelops Sherlock Holmes.

Sherlock In Love certainly makes for worthwhile reading. One gets to see how Sherlock might have acted had he actually fallen in love. As long as *Scarlet Readers* do not approach this novel expecting it to be Conan Doyle, a good, entertaining read should be had by all.

—Vickie M. Feldman

FANTASTIC CINEMA SUBJECT GUIDE

Bryan Senn and John Johnson
McFarland & Company, Inc., 1992
682 pages—\$45.00

The titular adjective in Bryan Senn and John Johnson's *Fantastic Cinema Subject Guide* refers not only to the genre covered in this exhaustively detailed reference work, but also to the work itself. The book's subtitle—*A Topical Index to 2500 Horror, Science Fiction, and Fantasy Films*—says it all, and the reader will delight in finding his favorite flicks listed under such tongue-in-cheek subject headings as ANIMAL GIANTS, BIG BUGS, CARS AND VEHICULAR VILLAINS, SHRINKAGE, TWO-HEADED CREATURES, and ZOMBIE FLESH EATERS.

The *Guide* offers a wealth of info: alternate titles, production and cast credits, synopsis, and background material. Best of all, every title is indexed, and the subject headings are all carefully cross-referenced. Readers won't waste valuable time searching page after page for PLAN 9 FROM OUTER SPACE; the index will send you straight to ZOMBIES and ALIENS. (What, no DIRECTORS IN DRAG section?)

The *Fantastic Cinema Subject Guide* is an essential tome for every film fanatic's library. Civilians will love it, too—not to mention two-headed creatures who want to keep up with the family.

—Drew Sullivan

NIGHTMARE OF ECSTASY

Rudolph Grey
Feral House, 1992
240 pages—\$14.95

As Jackie Gleason once noted, "Every dog has his day." The late Edward D. Wood, Jr., once vilified as the world's most inept filmmaker, gives the adage new meaning as he slowly stumbles toward critical recognition. It's hard to believe that the producer/director/writer of 1959's notorious PLAN 9 FROM OUTER SPACE (which doesn't quite live up to its reputation as the worst film ever made, though Wood's 1959 NIGHT OF THE GHOULS can probably claim the honor) will presently be vindicated with a full-scale Hollywood biopic helmed by Tim Burton and starring Johnny Depp (as Wood) and Martin Landau (as Bela Lugosi).



My hunch is that Burton, the irrepressibly ingenious auteur of BATMAN (1989) and BEETLEJUICE (1988), won't come nearly as close to capturing the turbulent life of his subject as this biography by Rudolph Grey.

Essentially a collection of interviews with Wood's associates, ex-wives, and drinking buddies, cut into short, punchy fragments and arranged chronologically, the book succeeds as a sort of literary take-off of *cinema vérité*. The stop and go, crazy-quilt format isn't likely to challenge the reader's attention span any more than it taxed the writing skills of its author, but it's a style well suited to Ed Wood, whose professed goal was to duplicate the gutsy charm of the pulp Westerns and horror movies of his youth in his own idiosyncratic output.

The text lightly traces Wood's childhood and his incredibly valiant military service, but no details are skimmed in depicting his lurid Hollywood days and his sexual peccadillos (or those of his entourage). The Wood formula was to pick an exploitable subject, write the script

himself, shoot it on a shoestring with a subprofessional crew, and hustle it on a States' Rights basis. The results would have been forgettable if they weren't so awful. Wood's bid to lend legitimacy to his hokey, misbegotten scripts by luring such down-and-out stars as Lugosi to bring life to them gave his movies a sideshow seediness that went beyond camp. One wonders, in fact, where the Ed Wood cult would be if it weren't riding on the coattails of Lugosi's fanatical following.

Audiences who snickered through Wood's films will presumably have much to chortle about here, too. The filmmaker and his cohorts—including horror-hostess Vampira; the hulking Swedish wrestler Tor Johnson; and Criswell, the Liberacelike TV prophet who once confessed that he couldn't look out the window and tell you what the weather was—are a lively bunch, and Grey dutifully records their exploits for posterity: the desperate scramble for financing, the rocky marriages, the aborted sex-change operations, the endless boozing, and Wood's well-known transvestism, immortalized on the screen in his 1953 autobiographical tract GLEN OR GLENDA? It was a road that inevitably led to ruin. When Wood's end came in 1978, he was forgotten and destitute, living off the charity of actor Peter Coe, who grimly offers, "I remember them taking his body out in a garbage bag. It made me sick."

Grey has done his homework, diligently cataloging the dozens of skin flicks and pornographic softcovers Wood ground out for rent money. Although Grey reveals, in his introduction, how he became fixated on his subject (from watching PLAN 9 on New York's CHILLER THEATER in the 60s), the book doesn't attempt to put Wood's work into any critical perspective and even dodges the issue of why Wood should be the object of so much interest in the first place.

The surviving members of Wood's stock company don't offer a clue. There are testimonials praising their mentor's speed and prolificity and his abiding love of show business, all of which have little to do with talent. Despite the reassuring claims of the book notes that Wood's movies are "of stature that will live as long as celluloid has being," the proof of the pudding can't be found in the director's sad and pathetic filmography.

—Michael Brunas

THE NIGHT STALKER

Continued from page 84

loff—William Henry Pratt—had been one of Universal's top horror stars), and another (Craig Baxley) dies while viewing Universal's *THE MUMMY'S GHOST* (1944).

In *THE TREVI COLLECTION*, fashion disaster Kolchak puzzles over "haute couture" and mispronounces "salon" as "saloon." He also asks a lecturer on witchcraft (Marvin Miller), "Well, tell me, how do you recognize a witch—I mean, aside from the pointed hat and the cackle?" Of Mickey Patchek (Chuck Waters, the unfortunate Pratt in the previous episode), who is tossed to his death from a high window, Tony observes, "He wasn't much of a photographer." "No—he wasn't much of a skydiver, either," Kolchak remarks.

Ron wonders who'd run the bureau without Tony. "Be my guest," offers Carl. "Just remember, I like my underwear in the top drawer." When Madelaine (*DARK SHADOWS'* Lara Parker), a witch who uses rag dolls and mannequins to control her victims, offers to help Kolchak's career, he asks, "How? By killing off all my enemies? You're gonna have to buy out a controlling interest in a doll factory for that one!"

The wordplay continues. ("Dying and maiming were coming into vogue in the fashion business.") When Kolchak visits a coven, a "nominal contribution" is requested. Kolchak pays. "Not that nominal," the greeter (Dennis McCarthy) sniffs. Later, Kolchak flees the witches and warlocks—retrieving his money on the way!

In *CHOPPER*, a headless-motorcyclist story, Kolchak outsmarts police captain Jonas (Larry Linville) by pretending that he's forgotten to load his camera; indulges a morgue attendant (Steve Franken) bound for beauty school ("Look at that oil! The only thing missing is the croutons!"); poses as a police sketch artist; and meets a Mr. Studs Spake, played by Art Metrano. ("Mr. Spake? May we speak?") Wordplay comes both from Kolchak ("Studs was making a halfhearted attempt at earning an honest living. Within minutes his only concern became living period") and Captain Jonas, who refuses to "go into a barn of bones, and find somebody's skull, and then play pin the head on the stump."

DEMON IN LACE again features therapy failure Captain Siska, the only lawman to make a return appearance on the series, in a story about a succubus (Teddie Blue) sucking the life force from college boys. Kolchak also encounters Rosalind Winters (Kristina Holland), an irritating campus reporter, and an overzealous registrar played by *ADDAMS FAMILY* star Carolyn Jones. Carl poses as an Internal Affairs officer ("You mean to tell me that PR didn't contact you through IA?"); teases Tony for having played drums in college ("You walk off rhythm!"); poses—badly—as an *Archeologist Quarterly* interviewer; frustrates Tony's quest for good news (Kolchak's best shot is "another vanishing corpse!"); and offers more dark puns. ("The coffee never got hot, and Maria grew very, very cold.")

THE LEGACY OF TERROR belongs to an Aztec cult, which must slay four victims and one willing sacrifice (Erik Estrada) in order to keep a sixteenth-century mummy alive. Kolchak wonders, "What kind of busi-

nessman keeps a mummy in a basement and a dummy in a key staff position?" "As for having dummies in key staff positions," answers Tony, "I'm as guilty as the next man."

Visiting a taxidermist named Mr. Eddy (Sorrell Booke), Kolchak calls a moose head "Antonio;" wonders about six-foot parrots (he's encountered a costumed cultist); and terrifies Ron with a stuffed rat. As for Tony's publishers convention, "He wanted me to help with the buttering up," says Kolchak, "and I promised to show up with a haircut, a new hat, and a pressed suit. But I lie a lot."

THE KNIGHTLY MURDERS features one Vernon Rausch, a windbag police captain played by John Dehner ("The only thing more maddening than cops," says Kolchak, "are educated cops"), and museum curator Mendel Boggs (Hans Conried) who considers schoolchildren "nasty gum-chewing ferrets." The story itself has a fair share of social satire: It concerns an animated suit of armor that objects to its museum home being turned into the "Camelot Discotheque."

THE YOUTH KILLER is none other than Helen of Troy (Cathy Lee Crosby), who is promised eternal youth by the goddess Hecate—provided the requisite sacrifices are made. Considerable humor is derived from the subjects of age, fitness, and dating. A pill-gobbling Tony loses weight (nobody notices); Kolchak tempts Tony with doughnuts; a matchmaker (Kathleen Freeman) seeks Kolchak's perfect mate; a mama's boy (Michael Richardson) renames himself Lance; Miss Emily mistakenly thinks Kolchak is ordering up a prostitute by phone; and Tony gets stuck in his yoga formation. ("This is the beginner's position!") There's also a young police sergeant (Dwayne Hickman) who actually tries to work with, rather than against, Kolchak. (Coworkers label the officer a "pinhead.")

Perhaps this episode's best moment comes when Carl sets out to destroy Helen of Troy's temple. "What temple are you going to destroy?" poor Tony cries, lawsuits looming.

The final episode is *THE SENTRY*, a heartwarming tale about a lizardlike monster (Craig Baxley) fighting to protect its nest. The story showcases charm-oozing police lieutenant Irene Lamont, played by McGavin's wife, Kathie Browne. ("She's just doing her job," someone says. "Yeah." Kolchak agrees. "So was Adolph Eichmann.")

Kolchak poses as both an "International Nickels Syndicate" representative and an insurance investigator, and smuggles himself inside a crate. He also kicks a coffee machine; gets handcuffed; defends Tony to a shady associate ("I know he's my boss, but I don't want you to break his arms!"); warns Tony against stress ("Don't yell like you always do! You'll rile your bile!"); drives a cart into a wall while fleeing the reptile; and surrenders still more film to the law. ("You know, if all the film that I've shot that's been confiscated by the cops were laid end to end, I'd have enough film to shoot *War and Peace*—including a travelogue and a cartoon!")

Clearly, humor—from puns to black comedy to satire to sight gags—remains one of *KOLCHAK: THE NIGHT STALKER*'s strongest aspects. Without it, we'd have little but a Watergate with monsters (real ones, this time). Carl Kolchak without comedy—now that's scary!

Robert Alan Crick has written for The English Journal and Epi-Log.



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DOUBLE FEATURE NO. 2 (#DI-02)

HORROR CHAMBER OF DR. FAUSTUS (1959) Pierre Brasseur, Edith Scott, Alida Valli
THE MANSTER (1960) Peter Dynely, Jane Hylton, Salosh Nakamura

DOUBLE FEATURE NO. 3 (#DI-03)

CREATURE FROM THE HAUNTED SEA (1961) Antony Carbone, Betsy Jones Moreland, Edward Wain, directed by Roger Corman
THE DEVIL'S PARTNER (1958) Ed Nelson, Jean Allison, Richard Crane, Edgar Buchanan

DOUBLE FEATURE NO. 4 (#DI-04)

ATTACK OF THE GIANT LEECHES (1959) Ken Clarke, Yvette Vickers, Bruno Vesota, Michael Emmell
A BUCKET OF BLOOD (1959) Dick Miller, Barbara Morris, Antony Carbone, Ed Nelson, Bruno Vesota, Judy Bamber, directed by Roger Corman

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ASSIGNMENT OUTER SPACE (1960) Rick Von Nutter, Gabby Fannon, David Montross, Archie Savage
THE PHANTOM PLANET (1961) Dean Fredericks, Coleen Gray, Anthony Dexter, Dolores Faith, Francis X. Bushman

DOUBLE FEATURE NO. 6 (#DI-06)

THE WASP WOMAN (1959) Susan Cabot, Fred Elsey, Barbara Morris, Michael Mark, directed by Roger Corman
BEAST FROM HAUNTED CAVE (1959) Michael Forest, Frank Wolff, Sheila Carol, Wally Campo

DOUBLE FEATURE NO. 8 (#DI-08)

BEYOND THE TIME BARRIER (1959) Robert Clarke, Darlene Tompkins, Arlene Arden, Vladimir Sokoloff
AMAZING TRANSPARENT MAN (1959) Douglas Kennedy, Marguerite Chapman, James Griffith, Ivan Triesault

DOUBLE FEATURE NO. 9 (#DI-09)

INCREDIBLE PETRIFIED WORLD (1957) Robert Clarke, John Carradine, Phyllis Coates, Sheila Carol
TEENAGE ZOMBIES (1957) Don Sullivan, Steve Conte, Katherine Victor, Jay Hawk

DOUBLE FEATURE NO. 11 (#DI-11)

LAST WOMAN ON EARTH (1960) Betsy Jones Moreland, Antony Carbone, Edward Wain, directed by Roger Corman
LITTLE SHOP OF HORRORS (1960) Jonathan Haze, Mel Welles, Jackie Joseph, Dick Miller, Jack Nicholson

DOUBLE FEATURE NO. 14 (#DI-14)

HORROR HOTEL (1960) Christopher Lee, Bette St. John, Patricia Jossol, William Abner
THE HEAD (1960) Michel Simon, Horst Frank, Karin Karke, Paul Dahlke

DOUBLE FEATURE NO. 25 (#DI-25)

CARNIVAL OF SOULS (1962) Candace Hilligoss, Sidney Berger, Herk Harvey, Francis Feist
THE DEVIL'S MESSENGER (1961) Lon Chaney, Karen Kedler, John Crawford

DOUBLE FEATURE NO. 28 (#DI-28)

HERCULES IN THE HAUNTED WORLD (1961) Reg Park, Christopher Lee, Leonora Ruffo, directed by Mario Bava
CASTLE OF BLOOD (1964) Barbara Steele, George Riviere, Margaret Roberts

YOU'LL BE SICK,
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"A BUCKET OF BLOOD" STARRING
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AN AMERICAN-INTERNATIONAL PICTURE



DOUBLE FEATURE NO. 27 (#DI-27)

GIANT OF METROPOLIS (1962) Gordon Mitchell, Bella Cortez, Liana Orfei, Furio Meniconi
INVINCIBLE GLADIATOR (1952) Richard Harrison, Isabelle Corry, Joseph Marco.

DOUBLE FEATURE NO. 30 (#DI-30)

COUNT DRACULA'S GREAT LOVE (1972) Paul Naschy, Vic Winner, Ingrid Garbo. Rated "R"
THE VAMPIRE'S NIGHT ORGY (1973, aka **ORGY OF THE VAMPIRES**) Jack Taylor, John Richard. Rated "R"

DOUBLE FEATURE NO. 32 (#DI-32)

SKI TROOP ATTACK (1959) Michael Forest, Sheila Carol, Wally Campo, Roger Corman
BATTLE OF BLOOD ISLAND (1959) Ron Kennedy, Richard Devon.

DOUBLE FEATURE NO. 34 (#DI-34)

SWAMP WOMEN (1956) Beverly Garland, Marie Windsor, Michael "Touch" Connors, Carole Matthews
GUNSLINGER (1955) John Ireland, Beverly Garland, Alison Hayes, directed by Roger Corman.

DOUBLE FEATURE NO. 35 (#DI-35)

BATTLE OF THE WORLDS (1962) Claude Rains, Bill Carter, Maya Brent
ATOM AGE VAMPIRE (1962) Alberto Lupo, Susanne Lorel, Sergio Fantoni.

DOUBLE FEATURE NO. 37 (#DI-37)

NIGHT TIDE (1961) Dennis Hopper, Linda Lawson, Luana Anders, Gavin Muir
BATTLE BEYOND THE SUN (1963) Ed Perry, Andy Stewart, Bruce Hunter.

DOUBLE FEATURE NO. 38 (#DI-38)

ISLAND OF LOST GIRLS (1973) Brad Harris, Tony Kendall, Monica Pardo. Rated "R"
FRANKENSTEIN'S CASTLE OF FREAKS (1973) Rossano Brazzi, Michael Dunn, Boris Lugosi. Rated "R"

DOUBLE FEATURE NO. 39 (#DI-39)

NIGHTMARE CASTLE (1965) Barbara Steele, Paul Miller, Rik Battaglia
DIABOLICAL DR. Z (1965) Howard Vernon, Mabel Karr, Estella Blain.

DOUBLE FEATURE NO. 40 (#DI-40)

HANDS OF A STRANGER (1962) Paul Lukas, James Stapleton, Joan Harvey, Irish McCalla
TORMENTED (1960) Richard Carlson, Juli Redding, Susan Gordon, Lugene Sanders.

DOUBLE FEATURE NO. 43 (#DI-43)

THE MAGIC SWORD (1961) Basil Rathbone, Gary Lockwood, Anne Helm, Vampire
DR. BLOOD'S COFFIN (1960) Kieron Moore, Hazel Court, Ian Hunter.

DOUBLE FEATURE NO. 44 (#DI-44)

WEB OF THE SPIDER (1970) Anthony Franciosa, Michele Mercier, Klaus Kinski
SATANIC (1959 aka **SATANIK**) Julio Pena, Madge Kaptopka, Amondo Carvo.

DOUBLE FEATURE NO. 45 (#DI-45)

HIGH SCHOOL CAESAR (1960) John Ashley, Gary Vinson, Lowell Brown, Judy Nugent
DATE BAIT (1960) Gary Clarke, Mario Ryan, Richard Gering.

DOUBLE FEATURE NO. 46 (#DI-46)

THE EYE CREATURES (1959) John Ashley, Shirley McLane, Cynthia Hull, Chef Davis
ZONTAR, THE THING FROM VENUS (1959) John Agar, Anthony Houston, Susan Bluman, Warren Hammett.

DOUBLE FEATURE NO. 49* (#DI-49)

HOUSE ON HAUNTED HILL (1959) Vincent Price, Carol Ohmart, Richard Long, Carolyn Craig, Elisha Cook
THE BAT (1959) Vincent Price, Agnes Moorehead, John Sutton.

DOUBLE FEATURE NO. 50* (#DI-50)

CURSE OF THE DEVIL (1973) Paul Naschy, Faye Falcon, Mariza Olivares. Rated "R"
TOWER OF SCREAMING VIRGINS (1971) Terry Torday, Jean Plat. Rated "R"

DOUBLE FEATURE NO. 51* (#DI-51)

FANGS OF THE LIVING DEAD (1968, aka **MELENIKA**) Anita Eckberg, John Hamilton, Diana Lorys
KILL BABY KILL (1966 aka **CURSE OF THE LIVING DEAD**) G. Ross, Stuart, Erica Bian, Max Lawrence. Directed by Mario Bava.

DOUBLE FEATURE NO. 53* (#DI-53)

BELA LUGOSI MEETS A BROOKLYN GORILLA (1952) Bela Lugosi, Sammy Petrillo, Duke Mitchell, Charilla, Murie Landers
BRIDE OF THE GORILLA (1951) Lon Chaney, Raymond Burr, Barbara Payton, Tom Conway.

DOUBLE FEATURE NO. 55* (#DI-55)

SWORD AND THE DRAGON (1956) Boris Andreyev, Natalia Medvedeva, Andrei Abrikosov
THE DEVIL'S COMMANDMENT (1956 aka **I, VAMPIRE**) Gianni Canale, Dario Michaelis.

DOUBLE FEATURE NO. 56* (#DI-56)

BLOODSUCKERS (1970) Peter Cushing, Patnick MacNee, Patnick Mower, Imogen Hassall. Rated "R"
BLOODTHIRST (1966) Robert Winston, Yvonne Nielson, Judy Dennis.

DOUBLE FEATURE NO. 58* (#DI-58)

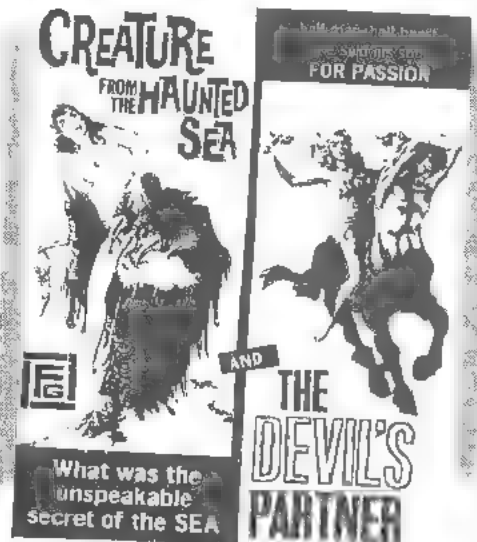
SPIDER BABY (1964) Lon Chaney, Carol Ohmart, Jill Banner, Marian Moreland
MONDO BALORDO (1964) Documentary narrated by Boris Karloff.

DOUBLE FEATURE NO. 59* (#DI-59)

HORRIBLE DR. HICHCOCK (1962) Barbara Steele, Robert Ramsey, Montgomery Glenn
AWFUL DR. ORLOFF (1962) Howard Vernon, Conrado San Martin, Diana Lorys.

DOUBLE FEATURE NO. 60* (#DI-60)

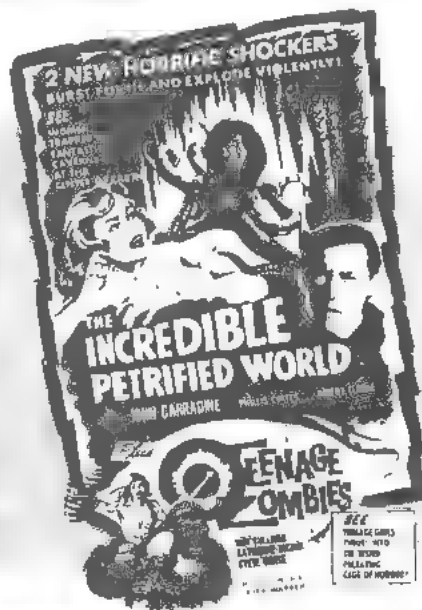
THE FIENDISH OHOULS (1959 aka **MANIA**) Peter Cushing, Donald Pleasence, Dermot Walsh
HORRORS OF SPIDER ISLAND (1959 aka **IT'S HOT IN PARADISE**) Alex D'Arcy, Barbara Valentine, Renner Brand, Heiga Neuner, Eva Schauland.



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DWIGHT FRYE

Continued from page 48

played in a stag film—as a voyeur, watching nudists play volleyball.

One wonders if Dwight Frye felt like a ghost by the early 1940s; many of his Hollywood colleagues had left the arena. Carl Laemmle Jr., producer of Frye's Universal classics, had been ousted from the studio in 1936 and would never produce another movie. Colin Clive had died in 1937, a victim of his own "monster," alcohol. Tod Browning had retired to Malibu; James Whale was in exile in Pacific Palisades. Helen Chandler was unemployable due to her alcoholism; Mae Clarke was trying to get work as a character actress. Edward Van Sloan's career had disintegrated into bit roles almost as unworthy as those being offered Frye.

The "monsters" themselves were still going strong—Lugosi with commitments at Monogram and Universal, and Karloff enjoying a triumph as mad Jonathan Brewster in Broadway's smash hit *ARSENIC AND OLD LACE*. When the national company played Los Angeles, with Karloff, Dwight David Frye attended:

I went downtown in L. A. by myself to see a matinee of *ARSENIC AND OLD LACE*, and went backstage to introduce myself to Karloff. He couldn't have been nicer—very English, very polite, very nice—not at all like the Monster! Obviously, he knew my father, and was very pleasant to me.

While the lucky Monster went on to new successes, Dwight Frye worked in some new horror films, almost as a "lucky charm" from the glory days of the 1930s.

In 1941, Frye reprised Renfield in a stock revival of *DRACULA* at the Beaux Arts Theatre in Los Angeles; Frederick Pym played the Count.

"Destroy the castle!" raved Frye in Universal's *THE GHOST OF FRANKENSTEIN* (1942); "Strike the last traces of these accursed Frankenstein's from our land!" Lawrence Grant, the Burgomaster from *SON OF FRANKENSTEIN*, gives consent, as do Michael Mark and Lionel Belmore (both slain by the Monster in the previous film); "We'll blow it up!" rants Frye apocalyptically.

cally, as the torch-bearing villagers dynamite Castle Frankenstein. The rest of the film belongs to Sir Cedric Hardwicke, Lionel Atwill, Ralph Bellamy, Evelyn Ankers, Lon Chaney's Monster, and (especially) Bela Lugosi's Ygor; Frye, sadly, is not glimpsed again.

A two-bit hood in *SLEEPYTIME GAL* (1942)... a hotel desk clerk, who greets Louise Allbritton in *DANGER IN THE PACIFIC* (1942)....

Nineteen-forty-three. By now, the Frye family had moved to 2590 N. Beachwood Drive, in the Hollywood Hills; a little colony of Spanish-style houses, under the Hollywoodland sign. Dwight David Frye recalls standing on this house's balcony, and watching anti-aircraft fire at airplanes erroneously believed in the post-Pearl-Harbor panic to have been the enemy.

By this time, Dwight Frye had a new job: a tool designer at Douglas Aircraft in Santa Monica. As Dwight David Frye remembers:

My dad had been too young for World War I, and he was too old for World War II, which made him feel a little guilty. So he worked the graveyard shift at Douglas, which was in Santa Monica, a long drive from where we lived on Beachwood Drive. It was from midnight to eight in the morning, I think, which he took so that he could work on films during the day.

Frye took pride in his job. About this time, he had a chance to return to Broadway—to create the role of Alexander Hamilton in Sidney Kingsley's play, *THE PATRIOTS*. He rejected it, not wishing to leave his family, nor to give up his war-effort activity. While the paycheck was contributing to the family's solvency, it was his patriotism that cinched his decision; "My father certainly hadn't gone to Douglas Aircraft for the money," says Dwight David Frye. *THE PATRIOTS* opened at the National Theatre on January 29, 1943, with House Jameson as Hamilton; the hit play ran 172 performances and won the New York Drama Critics Circle Award for Best Play.

Meanwhile, audiences saw Dwight Frye in his final films.

On Valentine's Day, 1943, PRC Studios, lowliest of the Poverty Row lots, released *DEAD MEN WALK*, starring George Zucco in the dual role of twin brothers, Dr. Lloyd Clayton and his vampire sibling Elwyn. Frye played Zolarr, the vampire's hunchbacked, grave-robbing acolyte. He acts the hunchback with his usual passion—"You'll pray for death long before you die!" he promises the "good" Zucco. However, spoiling this "homage" to Renfield and Fritz are not only the shoddy production values of this 63-minute, Sam Newfield-directed potboiler (shot in six days), but seeing how sadly aged Dwight Frye looks. In *Poverty Row Horrors!*, Tom Weaver notes Frye's "tired and bloated" appearance, but writes:

Frye gives his all to the demeaning hunchback role... Dressed like a cat burglar, his hair combed into an unflattering widow's peak, he spews his vitriolic dialogue with aplomb and trundles Elwyn's coffin around like the professional grave-robber that (in movies) he was....

On March 5, 1943, *FRANKENSTEIN MEETS THE WOLF MAN* premiered at New York's Rialto Theatre. "Could it be the Monster again? Frankenstein's Mon-

ster?" queries Frye as Rudi, a villager, as Lon Chaney's Wolf Man strikes beneath a full moon over Vasaria; indeed, in time, the Monster is once more amok (in the form of 60-year-old Lugosi) in this very popular Universal classic. Blessed by the beauty of Ilona Massey as Baroness Frankenstein, the bombast of Lionel Atwill as the Mayor of Vasaria, Lon Chaney's best Wolf Man performance, and Roy William Neill's atmospheric direction, *FRANKENSTEIN MEETS THE WOLF MAN* happily gave Frye juicy dialogue ("Much as I'd like to kill the Monster, I'd hate to crawl around through those dark catacombs of Frankenstein's castle in the black of the night!"), ample screen time (he even dances and smiles in the "Festival of the New Wine" as toothy Adia Kuznetzoff belts out the "Faro-La, Faro-Li" song), and the distinction of speaking the film's final line, as Atwill inquires as to the whereabouts of raving villager Vazec (Rex Evans): "He said he'd blow up the dam!"

One might regret that Frye's Rudi (described as a newlywed in the original Curt Siodmak script) doesn't get a chance to dance at the Festival with the sumptuous Ilona Massey, as the script had described; Atwill usurps the privilege in the final film. Nevertheless, Frye looks well, and it's moving for many Universal aficionados to see the name Dwight Frye one last time in the closing credits.

Frye's followup films were far less impressive: an imprisoned Czech patriot with a line or two in *HANGMEN ALSO DIE!* (1943); one of a gaggle of spies in *SUBMARINE ALERT* (1943); a mobster in *DANGEROUS BLONDES* (1943), in which the actor had neither billing nor dialogue. He broke off with his agent. It was a rather frightening time for Dwight Frye, and his son recalls:

I think, from what I heard from my mother, that my dad was obviously very worried about finances, frustrated, and maybe even a bit bitter about the fact that nobody would give him work except in films like *DEAD MEN WALK*. He played the piano, right up to the very end. And he painted a lot—he would do paintings of flowers on glass, and frame them, and paint standing screens and so forth in the house . . .

Frye persevered. As Laura Frye worked part-time as a sales clerk at the Broadway/Hollywood Department Store at Hollywood and Vine, Frye, after a long night's work at Douglas, made the rounds of movie casting offices. Inevitably, the schedule took its toll:

We learned after my dad's death that he'd had a couple of heart attacks—not serious ones, I guess, but still heart attacks—at work. But, because he was (like his mother) an ardent Christian Scientist, who would not go for medical help, he had made those who worked with him promise never to tell his family about the attacks.

Then all the effort appeared to pay off—wonderfully. 20th Century Fox was producing *WILSON*, Darryl F. Zanuck's most passionately-produced project to date. Frye underwent Technicolor tests for the epic production, for the role of Secretary of War Newton D. Baker. "I remember him telling us that the studio made him up," says Dwight David Frye, "and that he looked exactly like Newton Baker—which is part of the reason he got the part." On Halloween, 1943, Frye triumphantly wrote to his mother:

Well, now, I got the picture . . . Zanuck O. K.'d me but they wanted to do something about my hair. So I went out and they are making me a hair piece and will darken my own hair to match. I may get 4 wks. if it stays as it is now scheduled but if they change it I may not get more than one or two but I'm grateful for it. I'll get \$400.00 a week . . .

Though never blueprinted as a starring role, the part of Newton Baker presented Frye with the chance to play a historical person in a film everyone hoped would become one of the greatest movies ever made. Dwight David Frye remembers how much *WILSON* meant to his father:

There used to be a very nice cafeteria on Vine Street, just north of Hollywood Boulevard, and we used to go there all the time. I remember going there one night, after he'd received word he'd gotten this part in *WILSON*—and it was a very jubilant evening for him. This was to have been a prominent, straight role at a time when he was approaching 45, and could have launched conceivably a whole other area of film work.

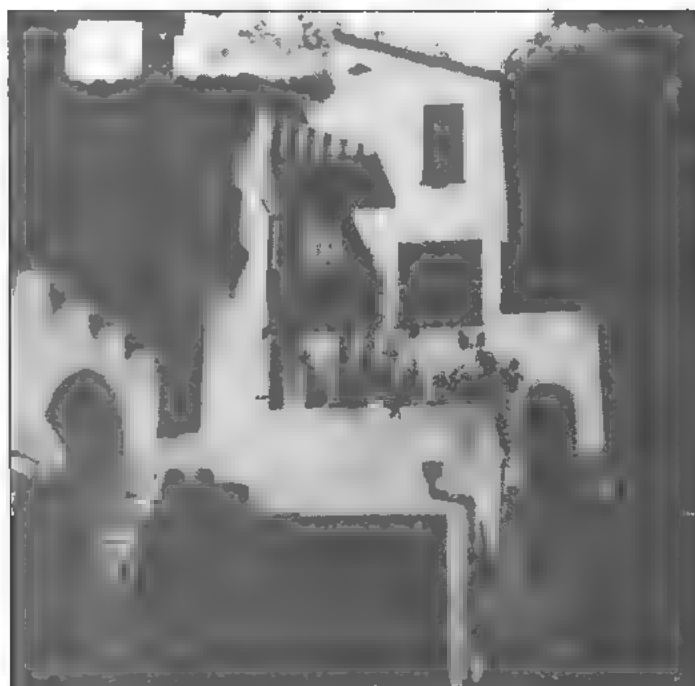
Friday, November 5, 1943. Dwight and Laura had given each other early Christmas gifts: She gave him a black mahogany desk; he was giving her a chair to go with it, and they were giving each other a joint gift of new drapes. The desk had arrived, the drapes were hung, and now Frye was waiting for the chair to be delivered as Laura prepared to leave for work. He wrote to his mother:

. . . We are so happy about the desk, we hope we feel the same way about the chair . . . I have already ordered our turkey and we'll have our Thanksgiving the Sunday after . . . Haven't been out to have my wig tried on yet but expect a call any day now . . . Am working hard at the plant . . . Buddy is re-painting some of the things in his room. It will be very nice. I don't think I have any more news right now but will probably write again on Sunday. I know you must be busy with the yard but you'll be thru with canning and certainly that was a hard job well done and we'll be grateful all winter. Love from us all, Dwight.

Sunday, November 7, 1943. It had been, Dwight David Frye remembers, "a very high weekend" for his family. That night, Dwight Frye took Laura and "Buddy" to the movies. (The Hollywood Pantages Theatre was offering a double feature: *A LADY TAKES A CHANCE*, starring John Wayne and Jean Arthur, and *SHERLOCK HOLMES FACES DEATH*.)

My dad took us to the Pantages Theatre . . . There was a long line, and a long wait to get into the theater; I have a recollection that it was hot in the theater, although this was November . . .

SHERLOCK HOLMES FACES DEATH presented Frye with reminders of his classic horror days: The Universal production employed the old crypt from *DRACULA* and the European village from *FRANKENSTEIN*. They were, ironically, among the final movie images Dwight Frye would see.



2590 North Beachwood Drive, Hollywood Hills. Dwight Frye and his family were living in this house at the time of his death in 1943.

After the movie, we came out, walked half a block to the corner of Hollywood and Vine, where we'd pick up the bus to take us up Beachwood Drive. We got on the bus—and I think the bus had not even pulled away from the curb when he fell right in the middle of the aisle. He was not dead then. Obviously, somebody called an ambulance and we went to Hollywood Receiving Hospital nearby. I remember my mother and I waiting . . . I guess it was an hour, or an hour-and-a-half later, that the doctor came out and said that my dad had died.

My dad was 44 years old. I was 12.

Dwight Frye had died at 11:15 p.m. of coronary thrombosis. The funeral took place at the Utter-McKinley Mortuary, out on the Sunset Strip—the funeral parlor incongruously neighboring such Hollywood night clubs as the Tropicana and the Mocambo. Dwight David Frye says:

I think it was my first funeral. It was an open casket. I remember that my mother had asked that he be dressed in a suit he had bought just recently, which was a kind of gray and white herringbone tweed . . . And I remember leaning over the casket, touching his face, and kissing him.

On Wednesday, November 10, Dwight Frye was buried in the Graceland section of Forest Lawn, Glendale. The gravestone on the very steep hill reads:

Dwight Iliff Frye
Loved Husband, Father, Son
1899-1943

Greg Mank is the author of The Hollywood Hissables, Karloff and Lugosi, Hollywood Cauldron, and the soon to be published Women in the Horror Genre 1931-1948.

112 SCARLET STREET

Actor Reginald Sheffield replaced Dwight Frye in WILSON. The part was cut down severely; "I saw WILSON not very long ago on television," says Dwight David Frye, "and the part almost didn't exist." WILSON proved to be one of the legendary bombs in Hollywood history.

Dwight David Frye entered Hollywood High School; Laura Frye went to work in the Hollywood offices of Western Airlines, processing tickets and reservations. In 1946, she remarried; her second husband was Alexis Luce, a former actor about 15 years her senior. He was a widower who, with his late wife, had acted with Dwight and Laura Frye; "My dad died about the same time his wife had died," says Dwight David Frye; "my mother and stepfather kept corresponding, and it grew into the marriage." They wed in Boston; after the wedding, Luce returned to his mail-delivery route outside Bucksport, Maine, while Laura spent a year apart from her new husband, back in Hollywood on Beachwood Drive, so her son could graduate from his high school. The family then united in Maine, where Dwight David went to the University of Maine, earning a Bachelor's and Master's degree in Science.

Mrs. Ella Frye, remaining an ardent Christian Scientist, outlived her beloved son by 25 years, dying in the late 1960s. After her death, it was discovered that Frye's Hollywood scrapbook, which had gone to her, had been stolen.

Dwight David Frye acted in California in a stage production of THE CRUCIBLE, then entered the New York theater, where he was part of the company of the original, legendary 1965 production of MAN OF LA MANCHA, both as assistant to director Albert Marre and as a member of the Inquisition. About this time, he took, by chance, an apartment at 44 W. 69th Street—where his father, mother, and grandmother had operated the Tea Room back in the 1920s. He has been very active in the production end of New York plays, and has also produced several record albums. Today he keeps his father's theater scrapbook.

And, over the years, the posthumous stature of Dwight Frye has grown dramatically, remarkably. Dwight David Frye recalls receiving his first fan letter regarding his dad in 1946; in the late 1950s, SHOCK THEATER made Dwight Frye a name as DRACULA flew out over the airwaves; by the 1970s, Alice Cooper had recorded "The Ballad of Dwight Fry(e)"—"A form of flattery, you might say," says Dwight David Frye, "although I don't remember being able to decipher the lyrics!" He shared the phenomenon with his mother, whose second husband had died in the late 1960s.

Of course, I told my mother about this "cult status" that Dad was enjoying, and she said the obvious thing: "Too bad he wasn't aware of it before he died." My mother was not one to dwell on the past; even after a stroke in 1974, from which she never fully recovered, she was still bright, happy and cheery. She died in 1979, and is buried in Maine beside my stepfather; it's really been since she died that I've gotten this rather enormous amount of attention from the fans. So I was never able to tell her about that.

On Memorial Day Weekend, 1993, Dwight David Frye was a guest of honor—along with Boris Karloff's daughter Sara Jane, Bela Lugosi, Jr., and Lon Chaney, Jr.'s grandson Ron—at the Famous Monsters Conven-

tion in Crystal City, Virginia, where he came face-to-face with the thousands of fans and incredible folklore that his father has attained. Also present was director Joe Dante, who had named his company "Renfield Productions"—and who has a large framed photo of Frye in his Hollywood office.

And on November 7, 1993, the 50th anniversary of his father's death, Dwight David Frye was guest of honor in New Jersey at the Montclair Film Society's tribute to his father, spearheaded by Randy Cohen and Dr. Jim Coughlin, who presented a collage of clips from many of Dwight Frye's films.

"Thank you all for coming," said a very sincere Dwight David Frye. "This has never happened before. It's been a great treat for me."

In the legend and lore of horror film stars, Dwight Frye always has evoked one of the many "tragedies" suffered by a strange number of major figures of the genre. Yet, an in-depth look at Frye's character and his colleagues, shows Frye's life—despite his early death—in rather a different light.

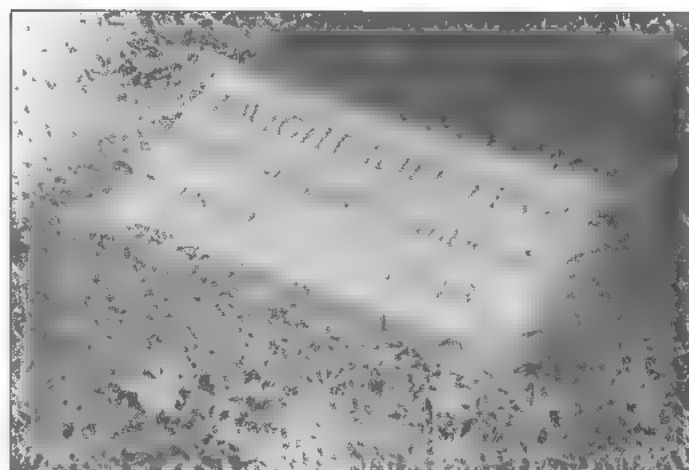
Colin Clive, a major screen and stage star—yet drinking himself to death before age 40. Lionel Atwill, after a grand career as a stage matinee idol and a major Hollywood villain, raving on his deathbed about the sex scandal that crippled his career, and the cancer that was ending his life. Bela Lugosi, heroically triumphing over his dope addiction, yet spending a final year of almost unrelieved misery and despair. James Whale, drowning himself in his Pacific Palisades pool. The sad list goes on, and on . . .

Yet Dwight Frye had his family. He had his faith. He had the idealism to work all night at Douglas Air-

craft. He'd had a career nosedive that would make the most Pollyanna of actors bitter, yet still hunted film jobs and, at the time of his death, had what every actor wants—an exciting, promising role to which he could look forward.

And, today, Dwight Frye has his status as one of Hollywood Horror's most beloved stars—which is a deep satisfaction to his son:

My dad would be totally stunned! I'm sure it's the last thing he ever imagined. If he had any fans at the time of his death, he was never aware of it—unlike Karloff and Lugosi, who were stars, and knew it at the time. And I think this recognition would just knock him over. He would be very happy about it.



CROSS-DRESSED

Continued from page 58

one of their cleverest adversaries, Ramson, a master of disguise who, in order to murder Judge Brisson, disguises himself as Brisson's housekeeper, Nora.

The gay underground of Granada's *THE MASTER BLACKMAILER* and Brown's *Sherlock Holmes and the Mysterious Friend of Oscar Wilde* also figures in Edward B. Hanna's *The Whitechapel Horrors* (1992), in which Holmes is again hot on the trail of Jack the Ripper. (Thankfully, the book does better than have Holmes turn out to be Saucy Jack. Not much better, but better.)

And let's not overlook the fact that Watson, no man for earrings, nevertheless flaunts a flower in his hair in Billy Wilder's masterful *THE PRIVATE LIFE OF SHERLOCK HOLMES* (1970). Fearing a scandal should word wrongfully get out that his relationship with Holmes is "unnatural," the good doctor insists that something must be done. "Might I suggest, for a start," smiles his companion, "that you get rid of the flower behind your ear?"

There is a tendency to equate both male and female impersonation with homosexuality, which, as even Samuel Rosenberg might sing, ain't necessarily so—but, again, sometimes is. There is also a tendency toward indignation on the part of Sherlockians whenever the word "homosexual" crops up in connection with their hero. That Sir Arthur Conan Doyle returned time and again to the subject of cross-dressing is a fact, one easily verified by reference to the Canon and the author's other (and, unhappily for him, lesser) works. That on this evidence either he or his immortal creation ever har-



Sir Arthur Conan Doyle

bored secret, homosexual inclinations is certainly a bit of a stretch, but it's no cause for outrage, either. It's surely not impossible, and when you have eliminated the impossible . . .

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DAVID PEEL. Seeking interviews with friends and coworkers of the late actor. Also photos, BRIDES OF DRACULA pressbook, etc. Richard Valley, P.O. Box 604, Glen Rock, NJ 07452.

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WHO KILLED TEDDY BEAR? Seeking video, photos, etc. Drew Sullivan, PO Box 604, Glen Rock, NJ 07452.

WANTED: Jeremy Brett material: photos, articles, interviews, theatre programs, videos. Nancy Kopp, 3241 West 24th Ave., Vancouver, B.C., V6L 1R8 Canada.

HORROR SCIENCE FICTION

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In an effort to constantly surprise and delight our collectors, SWV is thrilled to have finally found and released Ed Wood Jr.'s long, lost, last movie **NECROMANIA**! Some believed that the film couldn't be found, but here it is in all its strangeness and glory! This time around we're also offering his classics (that continue to entertain and baffle anyone who actually takes the time to watch them); and **LOVE FEAST**, perhaps Wood's crowning achievement as an actor! Get ready for a bizarre romp through the quirky and fascinating world of Ed Wood!

JAILBAIT

1954, black and white, Directed by Ed Wood

A JOHNNY LEGEND SLEAZEMANIA GOLD SERIES EDITION!

"The story of gun-crazy girls and girl-crazy guys..." **JAILBAIT** is probably the most overlooked of Wood's early works and was filmed between **GLEN OR GLENDA** and **PLAN 9 FROM OUTER SPACE**. This picture reunites 3 of the stars of **GLEN OR GLENDA**: Lyle Talbot, Dolores Fuller and marks the first major screen appearance of Hercules-to-be, Steve Reeves. The infamous musical score is lifted intact from Ron Ormond's **MESA OF LOST WOMEN**. Here then is the restored version, transferred for the first time from the original 35mm fine grain master, followed by a brief discussion with Rudolph Grey and a Steve Reeves TV surprise from the early 50s!

VIOLENT YEARS

1956, black & white, Directed by Ed Wood

A JOHNNY LEGEND SLEAZEMANIA GOLD SERIES EDITION!

"I shot a cop...so...what!" That's the original promo headline from **THE VIOLENT YEARS**, dripping with irony even today. Amazing that after nearly 4 decades a movie like this can still manage to be shocking, entertaining and ridiculous all at the same time. Written by the master Ed Wood and riddled with striking bizarre story ingredients: girl gang terrorists robbing gas stations, raping men, ravaging high schools - all tied to an absurd "red scare" conspiracy plot. Following the film, some interesting reflections by Rudolph Grey author of "Nightmare of Ecstasy." Pristine, restored edition direct from the original 35mm negative!

BRIDE OF THE MONSTER

1956, black & white, Directed by Ed Wood

73 year old Bela Lugosi plays Dr. Vornoff in his last speaking role. In his lab deep in the swamps Dr. Vornoff uses atomic energy to create superbeings. Most of his experiments fail, but mindless giant Tor Johnson (once a norma. man) survives and is called Lobo. Tony McCoy plays the hero of the film, Loreta King is the nosy reporter whom Dr. Vornoff wants to mate with Lobo. At one point the doctor gives himself the treatment and ends up in a fight with Lobo, only to fall into a pit containing a deadly creature! Another low budget wonder!

PLAN 9 FROM OUTER SPACE

1959, black and white, Directed by Ed Wood

Aliens from outer space resort to the drastic Plan 9, resurrection of the dead, in their attempt to communicate with thickheaded earthlings, and so the dead rise from their graves to become mindless remote control killer zombies. Wood's ultra classic sci-fi/UFO/vampire/living dead movie starring Vampira, Tor Johnson and 2 minutes worth of Bela Lugosi who died before the principal photography began. Hilarious on most levels replete with cardboard sets, outrageous acting, failing tombstones, fetishistic dialogue, enraged alien tirades and nonstop sermons of beyond radical philosophy, and the one and only Criswell.

NIGHT OF THE GHOULS

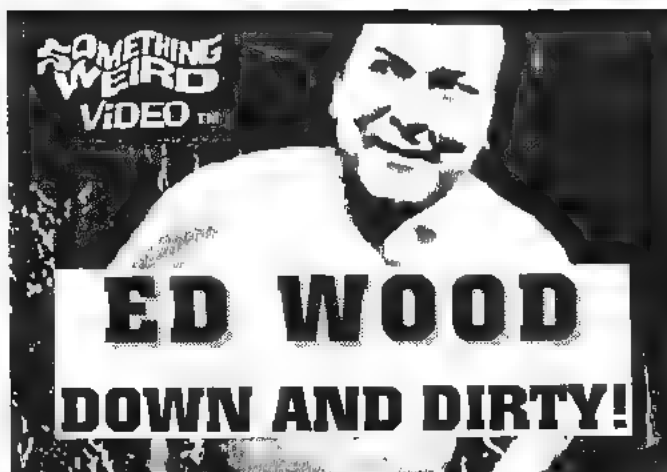
1959, black and white, Directed by Ed Wood

The astounding semi-sequel to **Plan 9** sat on the shelf for years because Wood couldn't pay the lab bill, and here it is now. A phony psychic medium Dr. Acula is surprised to discover that his "powers" of communication with the dead are real: he accidentally summons up the living dead and is buried alive by corpses. Featuring veteran **Plan 9** veterans Vampira, Tor Johnson, and Criswell who provides the introduction!

THE LOVE FEAST aka The Photographer

1969, color, 63 minutes, Directed by Joseph P. Robertson, Starring Ed Wood!

Sexual abandon reaches epidemic proportions at the house of photographer Mr. Murphy when some groovy chicks drop by for a private audition. The swinging shutterbug invites the anxious babes in one by one, and before long has more than he can handle! The girls take it upon themselves to indulge Wood's personal fetishes in an unbelievable finale!



A FRANK HENENLOTTER'S SEXY SHOCKERS

SPECIAL EDITION!

ED WOOD'S LONG LOST LAST MOVIE!

NECROMANIA

NECROMANIA

1971, color, 45 minutes, Written and Directed by Ed Wood with Ric Lutze, Rene Bond, Maria Arnold.

Those who know Ed Wood from such eccentric epics as **Plan 9 from Outer Space** and **Glen or Glenda** are in for a shock 'cause **NECROMANIA** isn't quite like any other Ed Wood film. Perhaps the rarest and most sought-after of Wood's "lost" features, **NECROMANIA** is a crazy mix of sex and spookiness as a dimwitted couple, in need of sexual therapy, enter Madam Heles' presumably haunted house and find cheap sets, wacky dialogue, and a naked gal in Criswell's coffin!

Hosted by yours truly, who also discusses the film with Ed Wood biographer Rudolph Grey. Plus, as an added bonus, a special abbreviated version of **LOVE FEAST** featuring one of Wood's rare starring roles, in which Ed plays a horny photographer trapped in a perpetual orgy who is also made to wear a dog collar and nightie while licking the boots of his female captor.

Not sure made 'em like Ed Wood made 'em

Frank Henenlotter

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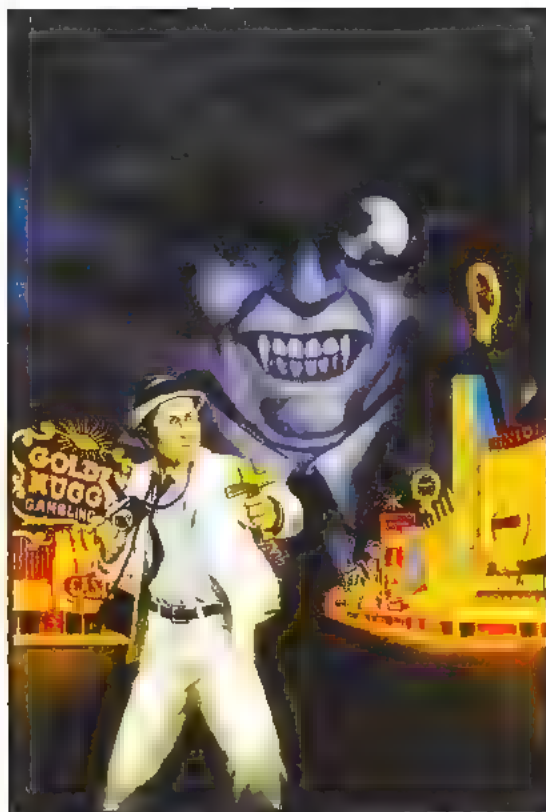
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Shipping November 1994

THE KOLCHAK PAPERS: GRAVE SECRETS. Written by Mark Dawidziak. It's taken 20 years, but Carl Kolchak is back in the first in a series of officially sanctioned "Night Stalker" trade paperback novels. As Carl moves into the 1990s, his first story is an investigation into the murder of real estate magnate Glen Gilmore, which leads Kolchak to a small town in Ohio and subsequently plunges him back into the world of the supernatural. Published in 6" x 9" trade paperback format. Retail Price: \$9.95

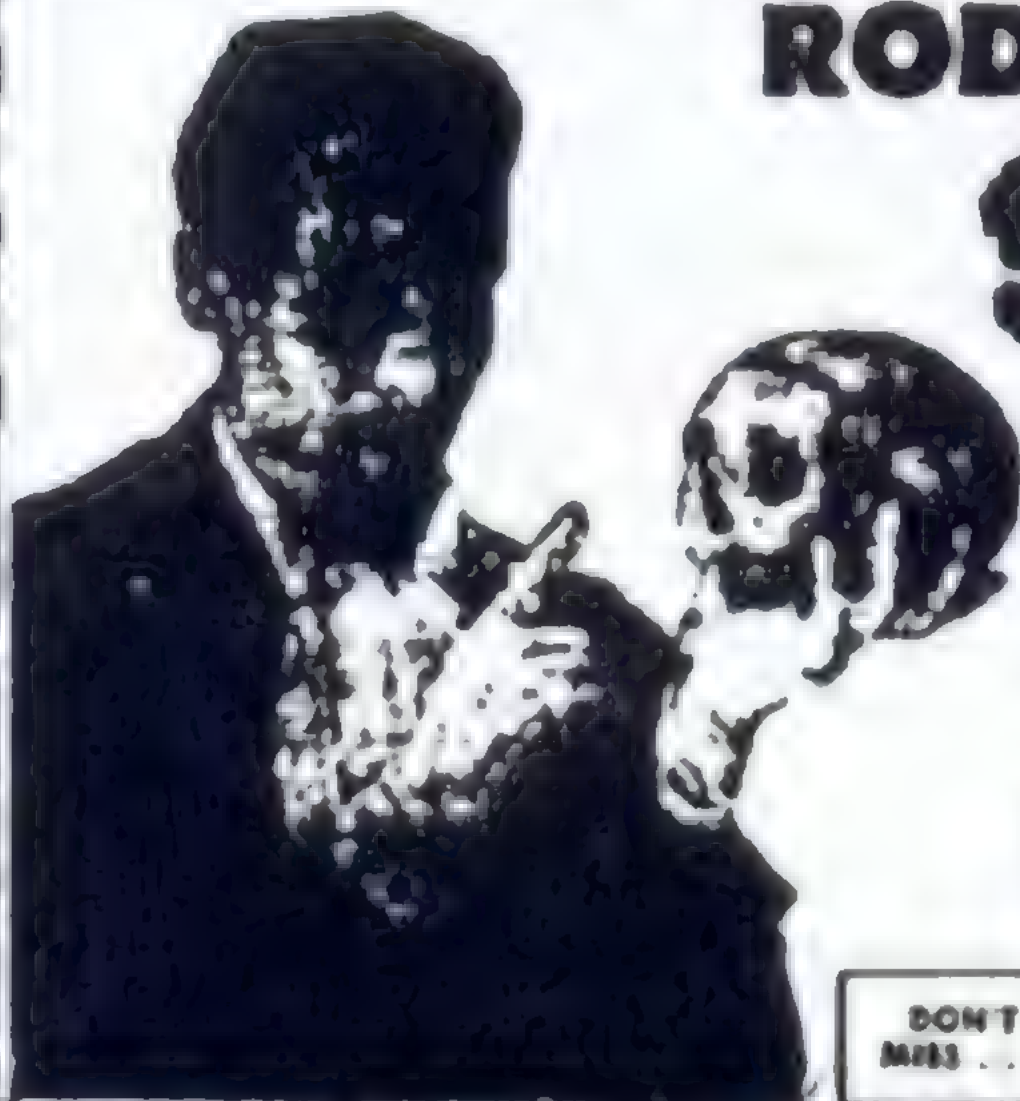
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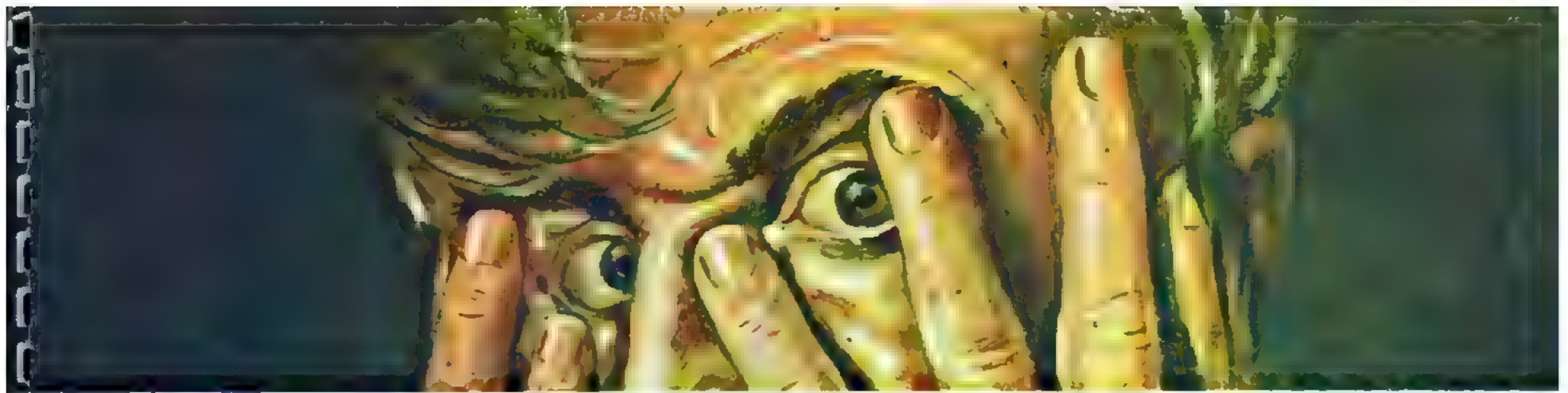
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DRACULA

THE
MUMMY

THE MAD
GHOUL

THE
WOLF MAN

THE INVISIBLE MAN


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SHOCK SHOWMANSHIP

SALES PROMOTION to enthuse your sponsors

Arrange a SHOCK party for the night of your premiere telecast. The party should be held right in your own studio, or in a "haunted house" if one is available. Guests should arrive at least an hour before telecast time, which could be midnight. They should be able to see the program at the scene of the party.

Wherever you hold it, be sure the setting enhances the appeal of the pictures themselves with every kind of ghoulish prop imaginable:

Decorate your wall with masks and daggers.

If you can, borrow a coffin to add to the mood.

Your buffet supper should be "ghouled-up" with a witch serving meat balls from a steaming cauldron.

Bottles labeled poison, bowls of aspirin and milltown, and a bucket of ketchup labeled "BLOOD" should be placed at convenient spots for the use of your guests.

Masked waiters, horror-inspired door prizes—such as daggers, nooses, etc., and a public address system emitting weird sounds should add to the creepy atmosphere.

You are now in a position to stage a series of inspired stunts for your guests, especially editors, reporters and feature-writers.

The lights go out—a scream is heard—and a "spider-woman" dressed in a long, sleek, black gown enters the studio with a lighted candle.

Another scream, and an attractive model is chased across the room by a man dressed as a ghoul.

A shot is heard—a weird character staggers in with a knife in his back, and falls cold in the middle of the room. He is nonchalantly carried out by two waiters.

Men dressed in Frankenstein's monster make-up, converge on the room.

Your prop-coffin opens and your made-up Dracula, or some similar fantastic figure, emerges to add his touch of horror.

Before a midnight gong heralds the start of your picture, you should announce you have an intern, a psychiatrist, and a witch-doctor standing by in case of emergencies.

You might add that you are running your SHOCK pictures all night; that the guests are free to leave whenever they feel they can't stand any more.

Wrap up your premiere the next day by sending the editors and guests a bottle of smelling salts with a covering note which says you hope they've recovered. You can send this through the mail, or have it delivered by a messenger boy wearing a white coat. You might enclose a follow-up feature story about your SHOCK program.

SHOCK!

CATALOG NO.	TITLE	CAST	PAGE
693	THE BLACK CAT	Boris Karloff, Bela Lugosi	20
694	CALLING DR. DEATH	Lon Chaney, Patricia Markson	42
695	THE CAT CREEPS	Paul Kelly, Lois Collier	5
696	CHINATOWN SQUAD	Lyle Talbot, Valerie Hobson	19
697	DANGER WOMAN	Branda Joyce, Don Porter	28
698	A DANGEROUS GAME	Richard Arlen, Amy Devine	50
699	DEAD MAN'S EYES	Lon Chaney, Jean Parker	6
700	DESTINATION UNKNOWN	William Gargan, Irene Morrey	34
701	DRACULA	Bela Lugosi, David Manners	4
702	DRACULA'S DAUGHTER	Otto Kruger, Marguerite Churchill	43
703	ENEMY AGENT	Richard Cromwell, Robert Armstrong	8
704	FRANKENSTEIN	Boris Karloff, Colin Clive	1
705	FRANKENSTEIN MEETS THE WOLF MAN	Lon Chaney, Bela Lugosi	17
706	THE FROZEN GHOST	Lon Chaney, Evelyn Ankers	13
707	THE GREAT IMPERSONATION	Edmund Lowe, Valerie Hobson	41
708	HORROR ISLAND	Lee Carrillo, Dick Farn	29
709	HOUSE OF HORRORS	Robert Lowery, Virginia Grey	38
710	THE INVISIBLE MAN	Claude Rains, Gladys Stuart	16
711	THE INVISIBLE MAN RETURNS	Sir Cedric Hardwicke, Vincent Price	32
712	THE INVISIBLE RAY	Boris Karloff, Bela Lugosi	2
713	THE LAST WARNING	Preston Foster, Frank Jones	37
714	THE MAD DOCTOR OF MARKET STREET	Lionel Atwill, Claire Dodd	23
715	THE MAD GHOUL	Turhan Bey, Evelyn Ankers	15
716	MAN-MADE MONSTER	Lon Chaney, Lionel Atwill	52
717	THE MAN WHO CRIED WOLF	Louis Stone, Tom Brown	30
718	THE MUMMY	Boris Karloff, Zita Johnson	7

CATALOG NO.	TITLE	CAST	PAGE
719	THE MUMMY'S GHOST	Lon Chaney, John Corradino	48
720	THE MUMMY'S HAND	Dick Farn, Wallace Ford	14
721	THE MUMMY'S TOMB	Lon Chaney, Turhan Bey	9
722	MURDERS IN THE RUE MORGUE	Bela Lugosi, Sidney Fox	22
723	THE MYSTERY OF EDWIN DROOD	Claude Rains, Douglas Montgomery	40
724	THE MYSTERY OF MARIE ROGET	Marie Monty, Patrick Knowles	24
725	MYSTERY OF THE WHITE ROOM	Bruce Cabot, Helen Mack	26
726	NIGHT KEY	Boris Karloff, Alan Baxter	21
727	NIGHTMARE	Gleno Barrymore, Brian Donlevy	33
728	NIGHT MONSTER	Bela Lugosi, Lionel Atwill	47
729	PILLOW OF DEATH	Lon Chaney, Branda Joyce	119
730	THE RAVEN	Boris Karloff, Bela Lugosi	46
731	REPORTED MISSING	William Gargan, Jean Rogers	27
732	SEALED LIPS	William Gargan, June Clyde	51
733	THE SECRET OF THE BLUE ROOM	Lionel Atwill, Paul Lukas	49
734	SECRET OF THE CHATEAU	Jack LaRue, Claire Dodd	11
735	SHE-WOLF OF LONDON	June Lockhart, Don Porter	3
736	SON OF DRACULA	Lon Chaney, Louise Allbritton	18
737	SON OF FRANKENSTEIN	Basil Rathbone, Boris Karloff	44
738	THE SPIDER WOMAN STRIKES BACK	Gale Sondergaard, Kirby Grant	36
739	THE SPY RING	Jane Wyman, William Hall	10
740	THE STRANGE CASE OF DOCTOR RX	Patrick Knowles, Lionel Atwill	31
741	WEIRD WOMAN	Lon Chaney, Anne Gwynne	25
742	WEREWOLF OF LONDON	Henry Hull, Valerie Hobson	35
743	THE WITNESS VANISHES	Wendy Barrie, Edmund Lowe	45
744	THE WOLF MAN	Claude Rains, Ralph Bellamy	12

BORIS KARLOFF — COLIN CLIVE

In

FRANKENSTEIN

with

Mae Clarke — John Boles



SYNOPSIS

Frankenstein (Colin Clive), a young scientist, has fashioned a human body and is conducting experiments to create life. His fiancée, Elizabeth (Mae Clarke), seeks to stop him and enlists the aid of a friend, Victor (John Boles) and Frankenstein's professor, Dr. Waldman (Edward Van Sloan).

They arrive at the laboratory as the final test is completed and the creature comes to life. It escapes but is overcome and imprisoned. Because it possesses a criminal's brain and can cause only harm, Frankenstein agrees to permit Dr. Waldman to destroy it. However, it again escapes, this time bent on destroying its creator.

Frankenstein leads a search party but is separated from the group. He is caught by the monster and carried to the top of an old mill. The creature dashes him to the ground but his fall is broken. The mill is then set afire and the monster destroyed.

CREDITS

Producer Carl Laemmle, Jr.

Director James Whale

Screenplay by . . . Garret Fort and Francis Edwards Faragoh
Based on the novel by Mary Wollstonecraft Shelley

Running Time — 71 Minutes

Release Date: 1932

Catalog No.

704

FRANKENSTEIN—ON-THE-AIR PROMOTIONS

(for use with telecast BEFORE day of telecast)

10 SECOND

IF YOU THINK YOU HAVE COURAGE THEN DON'T FAIL TO SEE "FRANKENSTEIN" ON SHOCK THIS (day) , (date)

, AT (time)

ON THIS CHANNEL! IT'S A GREAT FEATURE FILM

20 SECOND

THE DADDY OF ALL FULL LENGTH FEATURES IS HERE TO SCARE YOU! THAT'S "FRANKENSTEIN" ON SHOCK THIS (day) , AT (time)

ON THIS CHANNEL! HERE IS RAW HORROR—A STORY THAT HAS SHOCKED GENERATIONS! DON'T MISS BORIS KARLOFF IN THIS SPINE-CHILLER! REMEMBER, IT'S COMING (day) (time)

FRANKENSTEIN—TV NEWS RELEASE "FRANKENSTEIN" A CLASSIC THRILLER

Packed to the brim with thrills, and called by experts the most original film ever to reach the screen, SHOCK'S eerie feature film presentation, "Frankenstein," will be seen by television audiences on Channel this (day) (date) at (time).

The extraordinary story of a young scientist who brought a monster to life, through weird electrical mechanisms and surgery, is based upon the fantastic Eighteenth Century story of the same name written by Mary Shelley, wife of the poet.

The story relates how a scientist, consumed with the ambition to create a man, eventually does so with parts obtained from grave parts, morgues and gibbets. The brain of this monster is taken from the body of a criminal and it is finally created. However, its homicidal tendencies compel its destruction but not before it has taken several lives and almost proves the undoing of its creator.

FRANKENSTEIN—BIOGRAPHY MAE CLARKE

Mae Clarke, co-starring in "Frankenstein," the SHOCK feature film to be telecast on Channel (day) (date) at (time).

is one actress who never had to look for her big part — it came looking for her.

Born in Philadelphia, Mae spent her early childhood there and in nearby Atlantic City. Her first thought was to become a dancer and she put in hour after hour on lessons. Her time was well spent for Mae was only fourteen when she won a dancing role in her first Broadway musical, George White's "Manhattan Mary." This led to stardom as a specialty dancer in vaudeville. It was during this period that a Hollywood scout spotted her and signed her to her first film.

Mae's cinema click was instantaneous and a long succession of motion pictures followed, including, "Nana", "Waterloo Bridge", "Front Page", "Horizons West" and "Not as a Stranger."

BORIS KARLOFF—BELA LUGOSI
in
THE INVISIBLE RAY
with

Frances Drake—Frank Lawton



SYNOPSIS

Dr. Janos Rukh (Boris Karloff), a brilliant scientist, heads an expedition into Africa. In the party are Diane (Frances Drake), Rukh's wife, Dr. Benet (Bela Lugosi), Sir Francis (Walter Kingsford) and Lady Stevens (Beulah Bondi), and Ronald Drake (Frank Lawton).

In Africa, Rukh discovers a substance more powerful than radium—it is called "Radium X". He remains at this site for months trying to perfect its use. But, a horrible tragedy befalls him; a touch of his fingers will kill any living thing instantly. The scientist returns to camp and Dr. Benet injects him with an antidote.

When the expedition returns to Paris they claim the discovery for themselves. Rukh, maddened by their false claims sets out to kill them. He succeeds in disposing of Sir Francis, Lady Stevens and Benet. Before he can continue with the rest of the murders he runs out of the antidote and dies a horrible death.

CREDITS

Director Lambert Hillyer
Screenplay by John Colton
Story by Howard Higgins and Douglas Hodges

Running Time — 80 Minutes

Release Date: 1936

Catalog No.

712

THE INVISIBLE RAY—ON-THE-AIR PROMOTIONS

(for use with teleop BEFORE day of telecast)

10 SECOND

DON'T MISS THE MAN WHO HAD DEATH IN HIS TOUCH ON SHOCK'S FULL LENGTH FEATURE "THE INVISIBLE RAY" TELECAST THIS (day) (date) AT (time) , ON THIS CHANNEL.

20 SECOND

BELA LUGOSI AND BORIS KARLOFF STAR IN SHOCK'S FULL LENGTH FEATURE FILM "THE INVISIBLE RAY" TELECAST THIS (day) (date) , AT (time) ON THIS CHANNEL. TUNE IN AND SEE THE MAN WHO HAD DEATH IN HIS FINGER-TIPS. IT'S A SHOCKER!

THE INVISIBLE RAY—TV NEWS RELEASE

DEATH AT HIS FINGER-TIPS

Imagine a man who had death in his touch, who, at the actual contact of his finger tips with anything living, would bring death and destruction to it! Picture the terror which such a man would exert if he was on the loose. Such a man is Boris Karloff who stars in SHOCK's full length feature "The Invisible Ray" telecast this (day) (date) , at (time) , on Channel .

Karloff as the lone scientist who is looked upon with unbelief by Lugosi, penetrates into the mountains of Africa and brings back with him the secret of the stars, found in a fallen meteor. It is this secret formula which Lugosi wrests from him and through which death and destruction follow, involving two young lovers in its path.

Starred with Karloff and Lugosi are Frances Drake, Frank Lawton, Beulah Bondi, Walter Kingsford and Frank Reicher.

THE INVISIBLE RAY—BIOGRAPHY

FRANCES DRAKE

Frances Drake who will be seen in the full length thriller "The Invisible Ray" telecast on SHOCK this (day) (date) , at (time) , on Channel , has always been referred to as an English actress though she was born in New York City.

When she was four years old Frances moved with her family to Toronto, Canada, where her father had mining interests. Later she was enrolled at Haverhill College and then to a school for girls at Arundel, England.

After graduation Miss Drake became a professional dancer and at her partner's suggestion studied acting. She made her debut in "Potash and Perlmutter" in London, but afterward returned to dancing at various night clubs. A few more stage plays brought her a movie contract by an American producer. Among her pictures are, "Bolero," "Mad Love" and "Les Miserables."















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